VOGUE

Summer Reader

ADVANCE RETAIL TRADE EDITION

July 1946 Price 35 Cents

Incorporating Vanity Fair 40 Cents in Canada

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COPR. 1946 BY PEGGY SAGE

all you see is **sea shine colors** in sparkling **shimmer-sheen** nail polish...

Everywhere you look, the best dressed hands and feet are wearing Sea Shine Colors: Shimmering Dark Fire, Shimmering Psyche Pink and Bronze. These are three famous Shimmering shades that Peggy Sage calls her Sea Shine Colors because they're like sunlight on dancing water...like seashells on shimmering sand. If you want the one and only pedicure and manicure polish for sunny fingers and toes, ask for Sea Shine Colors in Peggy Sage's beautifully different Shimmer-Sheen.

60¢ (PLUS FED. TAX)

Peggy Sage

New York Salon . . . 50 East 57th Street
Paris Salon . . . 7, Place Vendôme
London Salon . . . 130 New Bond Street

How to use this issue of

VOGUE

. . . to sell Evening Fashions

This July, 1946, Summer Reader issue of Vogue gives a lively report of summer fashions as well as stimulating reading about people and ideas.

Night-flowering fashions burst into full bloom...*Party clothes for summer evenings* (Vogue gives pages 66-70, 74-75, 96-97 to them) sparkle with ideas to wrap up your own evening dress promotions. Have you reproductions of classic portraits in your art department? Display them in windows with today's fashions on mannequins posed identically, and "framed" similarly. On pages 100-101 Vogue reports from Paris, "Deep shades for deep summer." Cool and charming handle for American evening dresses, too! For summer evenings that aren't dress-to-the-hilt, see "*Summer Ideas*" on pages 98 and 99. Ideas, every one of them, that can add imaginative presentation to your own fashion stocks.

Beautiful evening clothes are bouquets of colour and line for your windows: arresting in advertisements. They are also *selling!* A good combination, that! And a variable one from country casuals to whirling dance dresses.

. . . to sell Dinner Suits

"*The satin suit, the moire suit*"—Vogue's editorial preference (pages 112-113) for "the artificial breeze of an evening place, later in the true-cool winds of autumn." Register your own "dressed all of a piece" suits—with simple, simple accessories—for elegance at cocktail time, dinner or the theatre.

. . . to sell "Short Black"

Vogue says: "Short black dress—American habit," (pages 114 and 115). If you haven't promoted American versions of this French story that Vogue tells, the time is now! Use our headline—our Vogue-Says cards!

. . . to sell No-Price Fashions

Vogue brings back its well-known "Guess How Much" fashion feature, pages 110-111. Simple no-price clothes like these Vogue shows are jewels at any price. Don't keep it a secret if you have similar treasures.

. . . to sell Junior Fashions

Vogue says: "Cool is a colour" and on pages 106 and 107 photographs a new colour combination and a new Junior dress silhouette. Here's *news* if you can tell this story from your own Junior stocks.

don't miss—

"*Fashions in spectacles,*" (cover and page 118)—Who *said* spectacles can't be flattering? Vogue routs a bugaboo with sound sales help.

"*Short furs—year long,*" 108-109. Stimulating mid-season theme!

If you sell shoes don't miss our article on the I-Hate-Shoes designer, 107. It's provocative.

"*Summer Superlatives,*" 102-103: accessory idea for the promotion of beloved classics.

"*A good skin is the basis of beauty,*" 120—a capsule beauty course for anyone selling cosmetics.

RELEASE DATES for material in this issue: July 9, East of the Mississippi—July 16th, West of the Mississippi. For other information, write or wire Vogue Merchandising Service.

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
JULY, 1946

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To sell fashion, quote

VOGUE

Use these Quotations in your advertising or on your own window or departmental cards

Release Dates: July 9th, East of the Mississippi—July 16th, West of the Mississippi

Evening Dresses

VOGUE SAYS: "Starched white organdy, at night"
VOGUE SAYS: "A web of white net for evening"
VOGUE SAYS: "A fichu for shoulders at night"
VOGUE SAYS: "Black organdy: important evening"
VOGUE SAYS: "Gilt embroidered apron, at night"
VOGUE SAYS: "Coarse lace blouse: demi-long skirt"
VOGUE SAYS: "For P.M.: less sweater, longer skirt"
VOGUE SAYS: "Vivid print in a draped evening skirt"
VOGUE SAYS: "The short haltered dinner dress"
VOGUE SAYS: "Bare dinner dress: plumed hat"
VOGUE SAYS: "Longer skirt, slit at the sides"
VOGUE SAYS: "The dress is hooded for evening"
VOGUE SAYS: "White eyelet for early dinners"

Dresses

VOGUE SAYS: "American Summer: Paris black"
VOGUE SAYS: "Suave black: mid-day to mid-night"
VOGUE SAYS: "Short black dress, for all year"
VOGUE SAYS: "Cool—the deep reaching neckline"
VOGUE SAYS: "Summer dress composed in folds"
VOGUE SAYS: "New: parenthesis of black drapery"
VOGUE SAYS: "White eyelet half-welcomes the sun"
VOGUE SAYS: "Coat-dress with hoopla taffeta bow"

Short Fur Coats

VOGUE SAYS: "Short fur coat for cool evenings"
VOGUE SAYS: "Short fur coat plus skirt: city suit"
VOGUE SAYS: "New little fur coat: great elegance"

Colour

VOGUE SAYS: "The news is a run of grey"
VOGUE SAYS: "Black fills a summer craving"
VOGUE SAYS: "Almond green with sail-red"
VOGUE SAYS: "Fragile-pink, a romantic tradition"

Spectacle Fashions

VOGUE SAYS: "Heavy frames shorten a longish nose"
VOGUE SAYS: "Large-framed glasses for small eyes"
VOGUE SAYS: "Round frames soften a pointed face"

Hats

VOGUE SAYS: "A nightshade hat, above all"
VOGUE SAYS: "Big lacy hat, frothy black dress"
VOGUE SAYS: "Dinner hat—sweeping, plumed"

Shoes and Accessories

VOGUE SAYS: "Black satin shoes are back for day"
VOGUE SAYS: "Thong sandals ease formality"
VOGUE SAYS: "Opera pumps—valued, versatile"
VOGUE SAYS: "News: flat, dyed-to-match sandals"
VOGUE SAYS: "Casual evenings: leather belt"
VOGUE SAYS: "News: a white eyelet parasol"
VOGUE SAYS: "Summer superlative: white gloves"
VOGUE SAYS: "Magic: tiny fan, white gloves"

These new "Vogue Says" cards may be ordered without charge!

VOGUE SAYS: "Evening organdy, ruffled and puffed"
☐ window cards ☐ floor cards

VOGUE SAYS: "Short black dress—American habit"
☐ window cards ☐ floor cards

VOGUE SAYS: "Deep shades for deep summer"
☐ window cards ☐ floor cards

VOGUE SAYS: "Short furs—year long"
☐ window cards ☐ floor cards

VOGUE SAYS: "Fashion looks to the back"
☐ window cards ☐ floor cards

VOGUE SAYS: "Sandals for half-light dining"
☐ window cards ☐ floor cards

VOGUE SAYS: "Versatile—the choker of pearls"
☐ counter cards

VOGUE SAYS: "A good skin: the basis of beauty"
☐ counter cards

Check the number of each card wanted and mail this coupon: *(7/1)*

Name.....

Store Name.....

Address.....

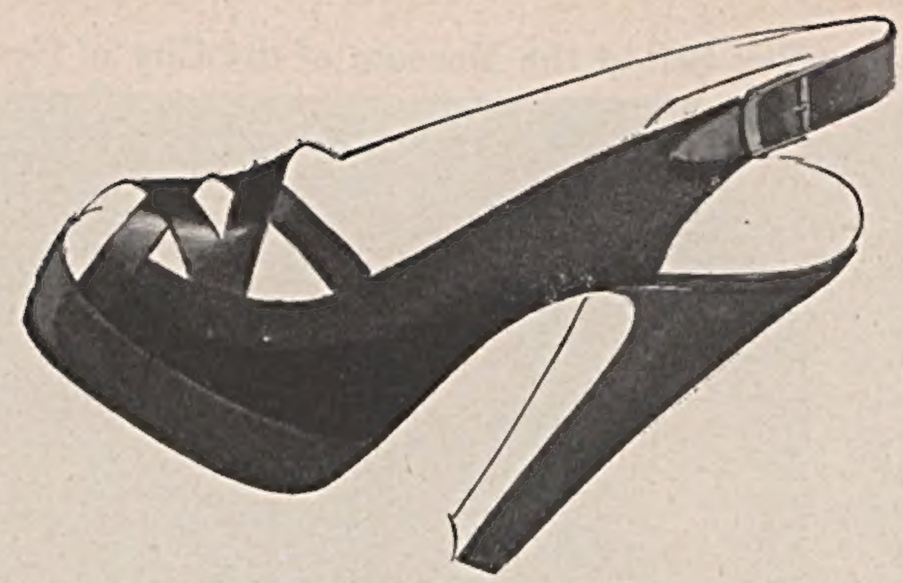
Vogue Merchandising Service
420 Lexington Avenue, N. Y. 17, N. Y.

Photographed by Kay Bell at the Museum of the City of New York

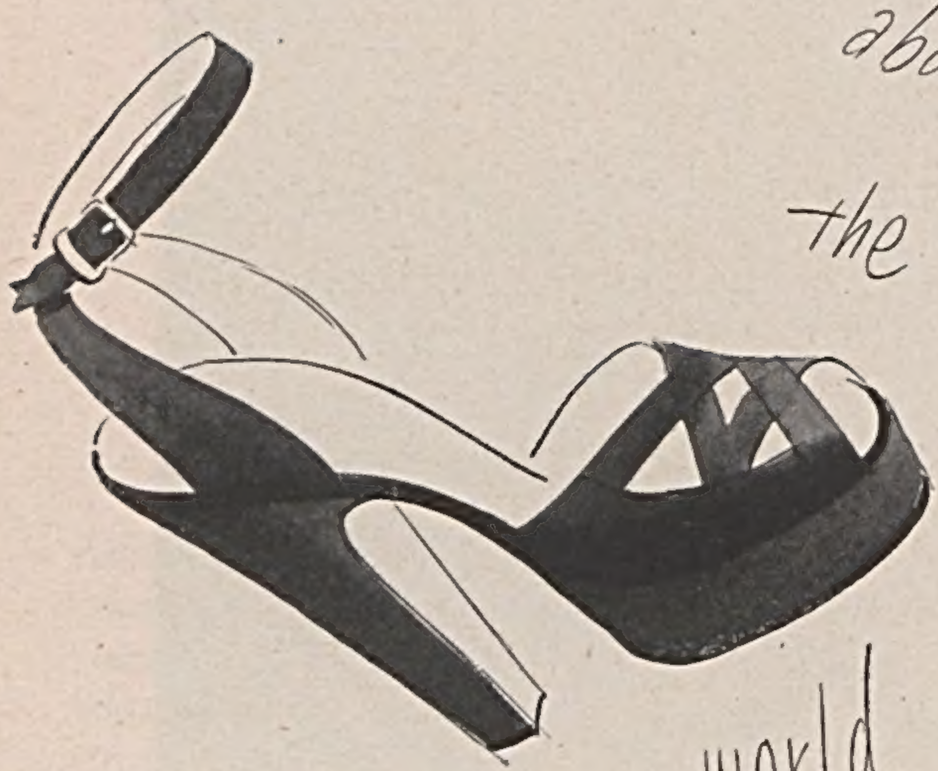
Nylon marquisette dinner dress, black, bare and beautiful, sizes 10 to 16, $70

BERGDORF GOODMAN
5TH AVE. AT 58TH ST. • NEW YORK 19
ON THE PLAZA

mademoiselle
Shoes by Carlisle



up



above the world

So

Chili Dog

For the new dipping hemline . . . Mademoiselle's up, up, upsi-daisy platform done the South American way.

– the Wm. H. Block Co. **INDIANAPOLIS**

VOGUE
July, 1946

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Vol. 108, No. 1
Whole No. 1767

A MILGRIM ORIGINAL

IN HAFNER'S RAYON SATIN

THE RETURN OF *Chinese* MINK

. . . for over half a century, the
ANNIS name in furs has been a symbol of
confidence, tradition and beauty

AVAILABLE AT LEADING STORES, Write for name of dealer nearest you.
ANNIS FURS, 130 West 30th Street, New York 1, N Y.

HAT BY MME. REINE

Frank Gallant's salute to autumn...jaunty suit of Forstmann's Milateen. Red, Green, Greige, Black, Brown. 10-18, $79.95.

Naturally at **Himelhoch's**, Detroit

Pierre Balmain
from the 'round-the-clock
Paris collection

as chosen by Charles Armour

reproduced in Sanchilla,
a Duplex Bur-Mil rayon crepe*
35.00

WOODWARD & LOTHROP
WASHINGTON

*Reg. U. S. Pat. Off.

Jean Patou

From the 'round-the-clock Paris collection as chosen by Charles Armour

$35.00

reproduced in American Silk Mills, "Crepe intrigue"

TRUMPET FLOWER

Stem slim—

with full-blown sleeves.

An Anna Miller Original.

Of sheer wool

in brilliant autumn colors.

Hat by Mme Reine.

Trifari jewels.

MAY CO.

Los Angeles

BATHING SUIT BY TINA LESER

For that dream-girl look under the sun: smooth *all* your skin to the patina of a sea-polished shell with DuBarry Special Cleansing Preparation. Then soften it...keep it that way under a feather-light film of DuBarry Foundation Lotion. For a finish lush as sun-ripened fruit, DuBarry Beauty Make-Up Cake on your face, arms, neck. And on your legs our wondrous Leg Lotion that looks and feels like the sheerest nylons. All scientifically formulated; all Success School* sponsored.

DU BARRY

BEAUTY PREPARATIONS

New York Richard Hudnut Paris

*The DuBarry Success School at the Richard Hudnut Fifth Avenue Salon offers you a free Success-O-Plan. Ask for this guide to the most effective beauty care for you at your favorite cosmetic counter.

Eyes you can't escape...
your own! Twinkling with the reflection of your own lovely haircolor—or shocked at the first hint of gray?
Don't wait for that rude vision. Do something special for your hair today. More color, more lustre, more natural-looking beauty can be yours—so rapidly, effectively, with Roux. For one of Roux's 22 shades will be expressly right for you! Treatments at better beauty salons everywhere.
Beach Outfit designed by Claire McCardell
ROUX
OIL SHAMPOO TINT CONCENTRATE
COLORS • CONDITIONS • CLEANSES
Caution: use only as directed on label.

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The summer look of bright-with-white . . . brought magically underfoot in rainbowed soles. The material is radiant VINYLITE *Plastic, brilliant in its color . . . durability . . . resistance to grit and dirt . . . waterproofness. Ask for* VINYLITE *Plastic soles whenever you buy fine footwear. They show off your foot to perfection!*

You know it's right if it's . . .

Vinylite PLASTICS

BAKELITE CORPORATION
Unit of Union Carbide and Carbon Corporation
UCC
30 East 42nd Street, New York 17, N. Y.

No princess in a fairy tale ever wore more exquisite lingerie. Heavenly — its delicacy . . . its charm . . . its handmade detail. For over a quarter century sought out by women who cherish lavish yet practical intimate wear.

At the finest of stores everywhere, modestly priced.

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The new shape of furs . . . pushed-up full sleeves, rounded shoulders and a wide swinging flare. A nutria coat from our collection of distinguished furs. 1695.00 *Plus Tax.* *Laddie Northridge hat.*

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Hubschmann's Adelphia Calf
PALTER DELISO
NEW YORK
Guild OF Better Shoe
MANUFACTURERS, INC.

Swansdown
Short and smart as an
epigram—with a richly furred hemline.
In a pure wool Milliken
fabric trimmed with Amur Coon.
The coat about $90 plus tax.
The skirt about $12. Sizes 10 to 18.
At one leading store in your city.
The House of Swansdown,
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Morris W. Haft & Brothers, Inc.

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Quick sorcery for dry skin. Invisible . . . wonder-working — The Magic Three speeds your skin back to supple-smoothness . . . as if by magic.

CLEANSING MAGIC—pat on Mme. Huntingford Cleansing Compound to lift every speck of dust and make-up. Then remove.

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twenty-four hour constant lubrication for dry skin

cleansing magic

night magic

day magic

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Lingerie
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JNO. W. HENSON & SONS • GREENVILLE, TEXAS

h e r b e r t s o n d h e i m

does the

dress beautiful

for us! Chantarella fabric

by Stunzi of DuPont

rayon, 39.95

Joseph Magnin

joseph magnin, stockton at o'farrell, san francisco, san mateo, palo alto, sacramento, and reno, nevada · joseph magnin

Designed by GERTRUDE ROTHSCHILD with a soft shawl collar—and jet sequin flower. In a WARELA fabric made with "Narco" rayon, certified as fully serviceable by United States Testing Company. Sizes 10 to 20. About $25.

At fine stores everywhere or write BEN LINDNER, 1400 Broadway, New York 18, New York

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DESIGNED FOR INDIVIDUALITY

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made-to-order

FACE POWDER

is an "original", too . . . created for your individual skintone . . . hand-blended right before your eyes to make you look lovelier.

PARIS LONDON MONTREAL NEW YORK

For blouses. Characteristic of the fabrics fashioned by French for fine lingerie, negligee, blouses. French Fabrics Company, New York

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Stockings of Elegance

IN HOUSTON AT

Sakowitz Bros.

RAWLINGS

SHEER "SCANDALS" FOR EVENING SANDALS • NO TOE OR HEEL REINFORCEMENT • EXCLUSIVELY ARTCRAFT

It's Spring the year around

Spring-like loveliness and freshness are always yours through Avon, the cosmetics that add a dramatic touch to your natural charm. Available only through your Avon representative . . . welcome her when she calls.

Avon cosmetics

AT RADIO CITY, NEW YORK

PHOTOGRAPH BY RAWLINGS

Why this is a $200 corset

In the whole world, there is no other foundation garment exactly like this. It is custom made to individual measure . . . features the most expert workmanship, the most exquisite pure silk satin, imported Alençon lace. It is the epitome of luxury in a figure control garment. Another quality feature is its Talon slide fastener—designed specifically for corsets.

Surprisingly enough, this same Talon slide fastener—a quality feature in foundations at $200—is so inexpensive that a woman may also enjoy its convenience and flawless performance in $2.25 girdles. Look for the trademark "Talon" whenever you buy slide-fastened merchandise. Talon, Inc., Meadville, Pa.

Talon

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THE QUALITY SLIDE FASTENER

$200 all-in-one or $2.25 girdle, the Talon slide fastener adds extra value to each

Original scarf created by Ducharne, Paris—another achievement of the indomitable spirit of French artistry.

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Harrold
does a crisp suit for campus or
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in pure classic style with long
lines, hand stitched details.
Tailored with integrity in
American Woolen Company's prize
fabric. Black, brown,
grey, beige, blue, green.
Sizes 10 to 20.
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Junior-Deb
ORIGINAL
suit and companion topper
about $45 each
junior and misses' sizes,
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Ponatone, a Pondel
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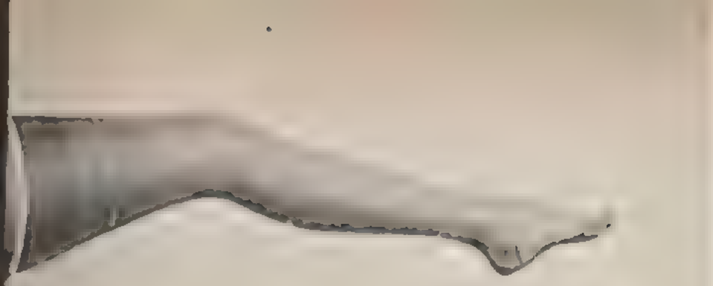


1 stripe if you're small . . .

2 stripes if you're medium . . .

3 stripes if you're tall . . .

streamlined seams
in three proportioned
NYLON
stockings by
McCallum and **PROPPER**

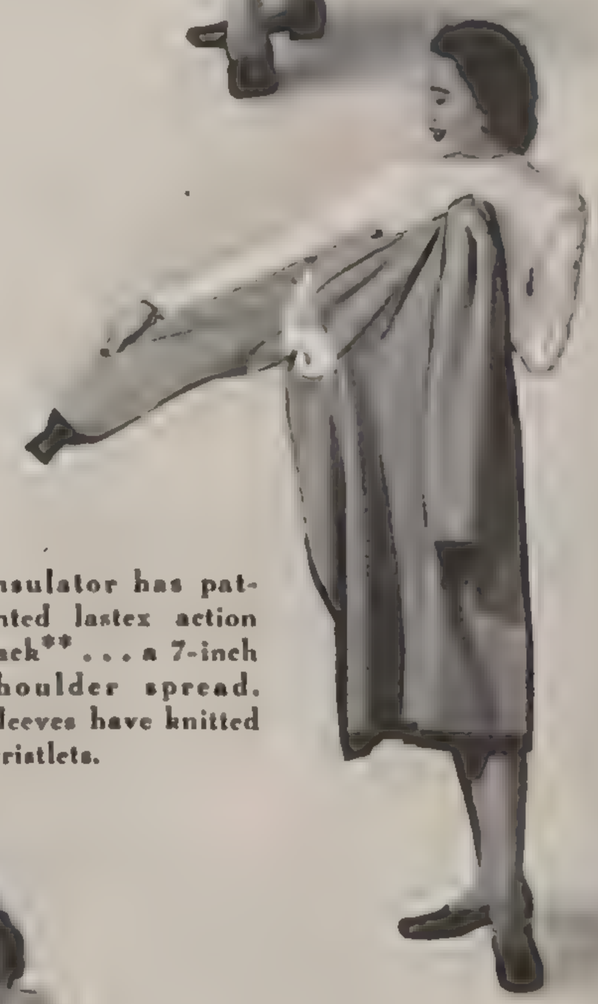
YOU JUST KNOW SHE WEARS THEM . . .

LEEDS Double-Action COAT

changes with the weather

Coat-about-town, regardless of the weather! Smoothly tailored from lush Duv-Down, 100% virgin wool, loomed exclusively for us by the ***American Woolen Co.*** Fall, town-hues. Sizes 10-18. About $60.

Separates . . . a dashing coat AND a crimp curl virgin wool Winterized Insulator*.



Insulator has patented lastex action back** . . . a 7-inch shoulder spread. Sleeves have knitted wristlets.

Sturdy TALON slide fastener makes it simple to zip the Insulator in or out.

for your nearest store selling this Double-Action original, write:

Leeds Ltd. Coats, Inc., 500 Seventh Avenue, New York 18, N. Y.

*Reg. U. S. Pat. Office **Pat. No. 2,252,234

Vanity Fair

Newest concoction by Vanity Fair . . . the chemise fashion designed in pliant tricot* with diaphanous net at bosom and hem, touched softly with lace insertions.

VANITY FAIR MILLS, INC. READING, PENNSYLVANIA

*Rayon jersey

AT FINE STORES, OR WRITE LILLI ANN, 973 MARKET STREET, SAN FRANCISCO 3, CALIFORNIA

Elegant
Fromm Silver Fox
on Forstmann's
background black . . . cutaway
at your waist . . . scarf-tied
under your chin to form a
sailor collar over your
shoulders. What a wonderful
coat to wear with
a matching
skirt all
day long
with an
evening
blouse after
dark.

your jewel of a coat by TILLY HEITNER

"bright-with-silver" fox

Fromm

FROM TILLY HEITNER'S NEW "FUR ON FABRICS" COLLECTION INSPIRED BY THE WORLD-RENOWNED FROMM PEDIGREED FURS

Paro-Doms

DENVER

In the grand manner...

dark and velvety suede enriched

with the gleam of satin or gold.

SHOES BY *La Valle*

"black-gamin" from the new *Jantzen beach clothes collection by Louella Ballerino

Louella Ballerino

the top designer of sun fashions in all California

creates this **perfect** bloomer suit for **Jantzen**

with a skirt to give it full-cover change...

in this **exclusive** Bates cotton print

for the thrilling **new Jantzen**

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Come and get it...Have a Coca-Cola

...refreshing as all outdoors

Fun's a-cookin', folks! When the latch-string's out and a log's blazing on the grate, there's nothing like the friendly clink of frosty bottles of ice-cold Coke —to bring on the old-time picnic spirit. Yes, whether it's a backyard barbecue or a banquet—just a snack or steak fry—*the pause that refreshes* with ice-cold Coca-Cola is one sure way to start a party perking—and get everybody off on the friendly side right from the start.

Serve Coca-Cola at home

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Look . . .

there's fashion news in this swathed and draped skirt. It's the news for Fall . . . doubly smart, of course, in black!

A **Gilman Fabric.** Sizes 10 to 18. $29.95.

Carolyn Fashions

CAROLYN MODES ARE SOLD EXCLUSIVELY IN ONE SMART SHOP IN EACH CITY FROM COAST TO COAST. FOR THE NAME OF THE SHOP IN YOUR CITY WRITE CAROLYN, 128 WEST 31st ST., NEW YORK 1, N. Y

*Reg. U. S. Pat. Off.

a fashion for 5′ 4″ or under

Hobbette's

fall forecast

A new slant in stripes . . .

Diagonals set against verticals on a suit designed to dramatize you!

Clever shirtwaist collar,. . . jacket in an elongated version that's very fitting if you're 5′ 4″ or under.

Precision-proportioned from waist to shoulder — hem to hip. Pure wool worsted with woven pin stripe.

White on grey, RAF blue, black or brown.

Sizes 8 to 18. At one store in your city or write to:

HOBBETTE'S

221 West 37th Street

New York 18, N. Y.

Lustrous Charmeen...
Fortnum's superlative gabardine
fashioned in Adele's
Button-up-Dandy –
perfect for day into evening.
Adele
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Los Angeles 14

FOR WOMEN OF FASHION

Gude's

Shoes by Bally

LONDON & PARIS

Made in Switzerland, with that continental flair for the unusual...the meticulous art of fine detail and craftsmanship, in rich black suede or mellow black kid.

Suede, 26.35. Kid, 25.45.

GUDE'S • 422 WEST 7TH STREET • LOS ANGELES 14, CALIFORNIA

Point Counter Point

in Lovely Lines

HERE is the rhythmic truth about your figure—defined in all the beauty and harmony that Nature intended. Your curves and inswept waist are cleverly underscored through the clinging magic of "Lastex" yarn—the favorite medium of leading designers.

The stretch and counter stretch that is the essence of your modern corsetry was first achieved through "Lastex". It harmonizes your figure with your ideal of proudly lifted lines—gives you fit and control *with* comfort. Now "Lastex" is back to delight you not only in foundation garments of all kinds, but also in beach wear, lingerie, hosiery, shoes and many other items in your wardrobe.

Lastex

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UNITED STATES RUBBER COMPANY

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Home Economics, Secretarial, Nursing, Social Science, General Studies. Get Bulletin V.

CARNEGIE INSTITUTE OF TECHNOLOGY
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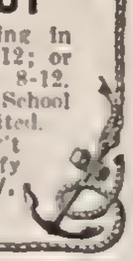

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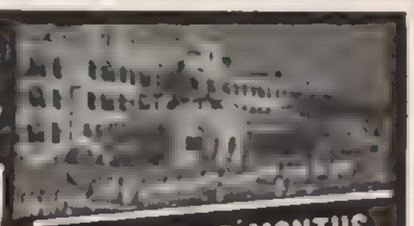

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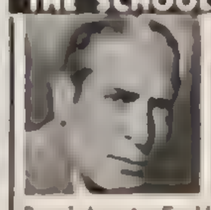

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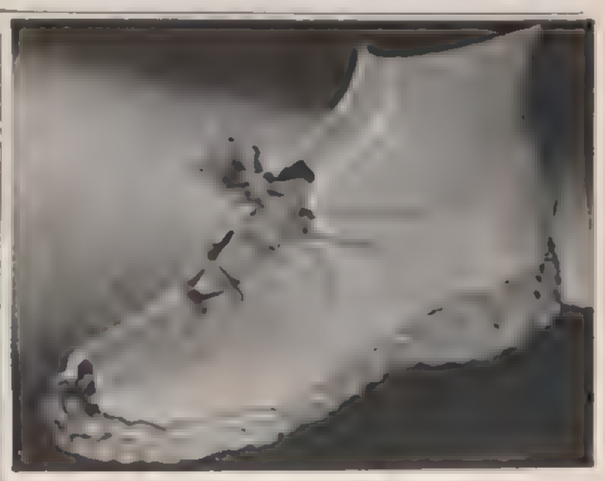

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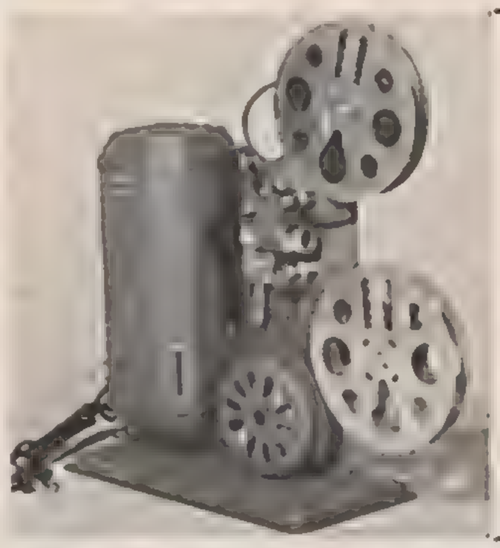

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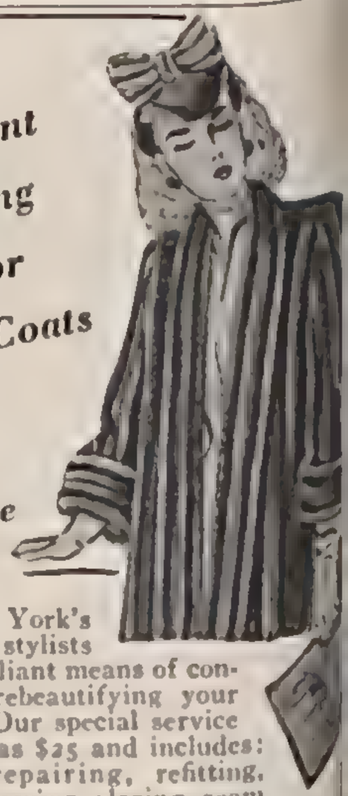

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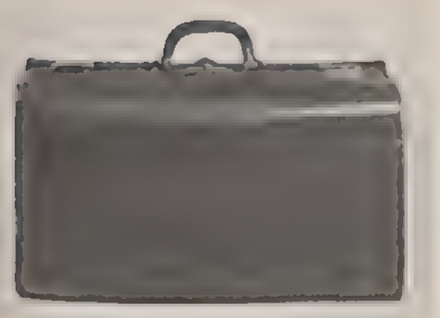

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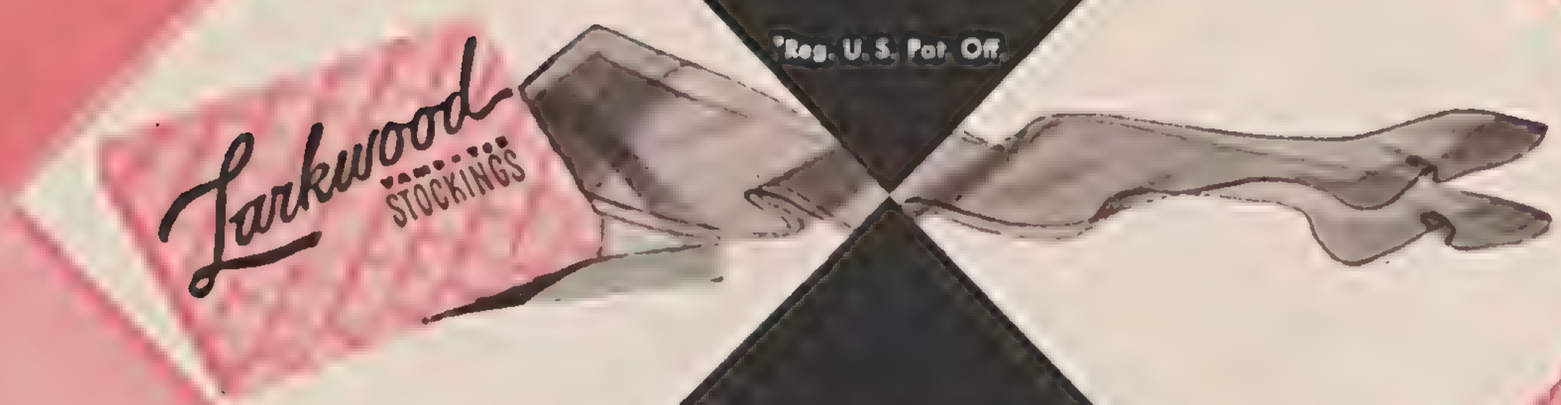

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Summer Beauties

PHOTOGRAPHED BY CECIL BEATON

HERE are four photographs in a painter's form; a mixture of famous, now classic moods, acted out by present-day beauties wearing very present-day clothes. Their atmosphere is Mary Cassatt's warm, impressionist's sunlight. John Singer Sargent's formal, portraitist's pattern. Gordon Craig's tall, theatrical lines, thrown on empty stage sets. Beaton, on these pages attempts to reflect the idiom of each of these artists, and he does so with a fresh technique. In his own words, "If we are not straining after reality we can look at the picture with a less prejudiced eye." To the eye—prejudiced or not—these photographs relate serenely how much a woman's beauty rests on serenity.

THE GIRL RECLINING IN THE WICKER CHAIR IS AN ATTEMPT TO FIND THE REALITY OF A MARY CASSATT PAINTING...

White eyelet half-welcomes the sun; a dress for early summer dinners in summer gardens. By Sophie of Saks Fifth Avenue's Salon Moderne. White Bali straw hat by Tatiana du Plessix; parasol also from Saks Fifth Avenue.

THE TWO GIRLS

IN THE MUSIC ROOM ARE POSING IN

THE SARGENT TRADITION...

Above: *The seated girl wears a dress like a good child's party dress, starched white organdie fluted and flounced, with a dust ruffle of water-green taffeta. Made-to-order at Milgrim. The standing figure wears a web of white, spun out into a huge, misty circle of skirt; a water-green taffeta fichu slipped across her shoulders. Made-to-order dress designed by Mark Mooring, at Bergdorf Goodman.*

Opposite: *The seated figure wears white cloqué organdie with a shell-pink underglow, a shaved-ice sprinkling of pink beads. The standing figure wears black organdie, souffléed like the pink one, with a dew of black glass beads. Both dresses on this page are made-to-order; designed by Mark Mooring at Bergdorf Goodman.*

CECIL BEATON

CECIL BEATON

People are talking about...

Peace, as though it were a siesta from which the world will rise to its business of warfare, accepting this with horrifying listlessness....Germ warfare, "better than the Bomb"....The "Lazy Susan" cabinet of President Truman, who revolves his friends around from office to office as though they were sugar, salt, and vinegar.

PEOPLE ARE TALKING ABOUT...*The Adventures of Wesley Jackson,* by William Saroyan, whose passionate affair with the common people is now getting blowzy and whose style is turning more and more Sadie Thompson....Orson Welles's prop-heavy "Around the World," a musical plaided with stripes of fun, aided by the Robert Davison settings, and enormous blocks of boring 1872 flouncing parody, unaided by Cole Porter's music, which doesn't even sound like first drafts....Alexandre Parodi, French delegate to the U.N. Security Council—a thin, unspectacular man who was the great "Monsieur X," the Resistance leader, organizer of the revolt of the Paris police and populace, who led them to open the city to the Allied forces....

PEOPLE ARE TALKING ABOUT..."Shooting Star," the P-80 jet plane that flies at six hundred miles an hour, faster than sound, and can't be heard until it is past....*The Hucksters,* by Frederic Wakeman, who has written not so much a novel as a yelp at radio-advertising....The magnificent revue, "Call Me Mister," deliciously amateur in spots, but with good songs, good new faces, and sketches that really show new wit to form a show that is not only funny, but tender and sensitive....

PEOPLE ARE TALKING ABOUT...The small sickening rumours that the Army and Navy are making a list of the country's habitable caves....Lowell Mellett's good *Handbook of Politics,* in which Mr. Mellett, in addition to giving the count of the voting in Congress, makes the acute comment that it is best to vote against a bad representative even if you have to vote for an equally tainted one—at least the new one can't be as efficiently wrong in the beginning...."Three Wise Fools," the new Margaret O'Brien movie, sopping with Irish whamsey that causes audiences to cry as though they had all caught a cold in their eyes....

PEOPLE ARE TALKING ABOUT...Marshal Tito's Alice-in-Wonderland comment on his prisoner Mikhailovich: "His crimes are too horrible to permit discussion of whether he is guilty or not"....Being friends with Russia, but being firm....Strike legislation and the "wilful men" who use the country's good as though it were an old bean bag....Mrs. Robert Taft, who has thrown her hat in the ring for the job, in 1948, of First Lady....

AND FINALLY . . .

THE DRAMA OF A GORDON CRAIG

STAGE SET

Opposite: *The figure in the foreground wears a ball dress of fuchsia millinery taffeta flaring concentrically from moulded bodice to curling skirt. The neckline is a huge, folded leaf of taffeta blown against the bosom. The figure in the background wears a dress of deep, mineral colours: lead-coloured faille slashed over a skirt of gunmetal satin. Both dresses are designed by Charles James; both are also at The Dayton Company.*

Greta Garbo, 1946

Photographed by Cecil Beaton

In New York, recently, Greta Garbo sat for Cecil Beaton. The pictures on these pages are the only current addition to the public album of photographs of this face—the most fascinating, most-missed face of the screen. Here is Garbo in three moods: the remembered, slow-motion Garbo of the movies; then an image of mediæval austerity; finally, Pagliacci.

MRS. CHARLES SWEENY is a famous London beauty, married to an American. As Margaret Whigham, she spent her schooldays in New York; recently returned to visit. She dresses in the romantic tradition... loves the delicacy of this fragile-pink organdie evening dress by Fira Benenson of Bonwit Teller.

MRS. HENRY FORD II (opposite), *the former Anne McDonnell, has crisp, American good looks, an appealingly serious air. She is married to the third generation president of the Ford Motor Company, works energetically for Catholic charities and Detroit's "Don de la Délivrance" for Belgium. Her many-colour Mainbocher dress has a gilt-embroidered apron.*

CECIL BEATON

INDIA

An illusionary dialogue,

factual and poetic

BY RUMER GODDEN

FRAGMENTS OF INDIA...

CONIC TOWERS, BURNING GHATS,

CHILDREN, AND COWS,

PAINTED GUARDIAN SPIRITS

POETIC AND FACTUAL PHOTOGRAPHS BY PENN

THINGS TENDER, MUST THEY CHANGE...COURTIERS IN GOLD AND GAUZE, ELEPHANTS, PIGEONS, AND CHESSMEN...

"*Supposing I became a champa flower...would you know me, Mother?... When, after your bath, with your wet hair spread on your shoulders, you walked through the shadow of the champa tree to the little court where you say your prayers, you would notice the scent of the flower and you would not know that it came from me. When, after the midday meal, you sat at the window reading* Ramayana *I should fling my shadow on to the page.... Would you guess it was the tiny shadow of your little child? When in the evening you went to the cowshed with the lighted lamp in your hand, I should suddenly drop to earth and be your own baby once more...*" doing what any baby might do, playing make-believe; tender, intimate, but... What is a champa flower? What is *Ramayana?* Why say prayers after your bath? Because this is India, and an Indian poem—*The Crescent Moon,* by Rabindranath Tagore. The things that are tender and intimate are the most universal and yet are always the most foreign: those prayers; that book; small everyday things, like the midday meal, the gesture of greeting, the mats on the floor, lamps, clothes, cooking pans, toys, and the flowers in the garden; the sand the whole world over, different everywhere.

Don't we want them to be different? Isn't the problem in the world today the choice as to whether we, its peoples, are to become a collective mass or an individual one? Isn't the one thing we find interesting in man, this independent

unsinkable spark of individuality? Isn't that what we find so interesting in ourselves? Our individuality? Don't we want countries to keep their individual customs, their individual flavour? Then we must bother to understand.

There has never been a more individual mass than the Indians, nor more masses of individuals; but for most of us there are no Indian People; there is only an Indian problem.

FOREIGN POLICY... THE TRUTH LIKE WATER IS IMPOSSIBLE TO GRASP AND HOLD

When the English, with the French and Dutch, were competing for India's trade, before the East India Company and in its first days, they had to be highly aware of Indian character. They studied it and kept its etiquette wherever they might be, equally in the village courtyard before the village headman, or in the royal courts of the Moghul emperors from Akbar, Shah Jehan, Jehanghir: the etiquette there was as sensitive and stiff as the exquisite sensitive stiffness of those Moghul paintings in which courtiers in gauze and cloth of gold lean from pavilions to feed fantail pigeons with grain; (there *may* be elephants, chessmen, peacock fans, ivory screens or battledores in a Moghul picture; there are nearly *always* pigeons). Later, when the English ceased to woo and began to command, though they have always been good at etiquette, that finer feeling was lost, quite naturally on both sides.

Congress has been reproached with having formulated no sort of foreign policy. Last time India was governed by Indians was more than three hundred years ago under those Moghuls when foreign relations barely existed. Since then India's foreign policy has been willy-nilly Britain's. (How willy-nilly was shown when Britain declared war on India's behalf without consulting the Legislative Assembly, a move that caused much bitterness among her leaders.) Never in her history has India had really to consider her relations with other nations, and that means that she is bad at seeing the other person's point of view (study the Congress and Muslim League speeches, follow the proceedings of the Assembly where one side or another is continually walking out of arguments that cannot begin to be arguments because the other side is not allowed to exist).

One reason for this arises from just these small intimate things: there is a generalization that *can* be applied to Indians, and that is that they are family men first, citizens and patriots after, especially the Hindus. This is said to be the consequence of domination; maybe in part it is, but it also comes from an Indian way of life, the joint-family system. Think of this patriarchal system. Begin with one Father, one family, one fortune, perhaps one estate: say this family is one of seven sons; they marry but they continue to live together; the one fortune, the one estate, now supports eight families. Say those sons have only two sons each; they grow up and marry and have children and continue to live together; the fortune, the estate, is now supporting twenty-two families, and this may very well happen if you consider the age at which marriage in India can still take place. Thousands of Indian families are still living in this way. The wives bring dowries, but they are balanced by *(Continued on following page)*

the dowries that have to be paid out for the daughters. You can see how augmented family worries must become and how vital it is that the sons and sons' sons should have careers and contribute money of their own. Can you wonder that this often appears more important than anything else? This is of the roots of the corruption and self-seeking that honeycomb Indian public life: it is not the able and qualified man who gets the post, it is more likely to be the Minister's Aunt's second-cousin's wife's sister's son. This is one of the fences that Indians will have to learn to look beyond; it is one of the fences we have to look behind.

A MAN AND HIS RUPEES. BROKEN THREADS MAKE POOR SILK. A POEM AND DROPS OF UNDERSTANDING

But there is, in everything, another sense of values. Those of the Indians are as far removed from ours as, for instance, their musical scale is from our own; to us there seems no more than a discordant grasshopper difference between their notes but they call it the true scale and say it is too subtle for us to hear. Is it? Or is it what it seems to us? Are they a long way before us? Or are they a long way behind? *The wisdom of the East.* Is that truth or a lack of reality? In Hindu and Urdu, "tomorrow" and "yesterday" are the same word. Is that supreme wisdom, or is it merely muddling? Is it soothing? Or maddening? How can we begin to find out the truth?

An Indian friend once told me that the best concept of truth is that it is like water, impossible to grasp or hold; one can only catch a few drops and that will fall through the fingers in the end. Indian truths are truthfully very like that. What is the truth about India? There is no truth, because it is all true. *Is it true that the Indian is so fabulously rich?* Quite true. Rajah rich, billionaire rich. The Nizam of Hyderabad, for instance, is the richest man in the world. *Is it true the Indian is so fabulously poor?* Quite true. In a factory conference in Kashmir (1943) it was held that a man and his family could live on sixteen rupees a month—equivalent to twenty-five shillings, or roughly five dollars; the agricultural labourer does not earn as much as this. *Is it true that there are sects who will take no life at all, not even that of a poisonous snake?* Quite true. The Jains, a delicate, dignified people, will not even kill their inevitable bedbugs; they will not wear silk unless it is made from cocoons from which the silk moth has flown (and the broken threads make very poor silk indeed). *Is it true that there are still head hunters?* Quite true. In the Naga hills on the Assam frontier there is a river where, if you cross to the far side, you are a gift from the Gods, and your head will certainly be taken.

Then how can we begin to understand? Catch even the smallest scattering of drops?

Go back to the poem. It is a Hindu baby who wants to be that champa flower. How do I know? If it were not, its mother would *(Continued on page 127)*

JANTAR MANTAR AT DELHI (OPPOSITE)...AN EIGHTEENTH-CENTURY CONSTRUCTION, CURIOUSLY MODERN IN DESIGN, BUILT BY A FAMOUS MAHARAJAH OF JAIPUR AS A SET OF ASTRONOMICAL INSTRUMENTS TO SHOOT THE SUN AND THE STARS

An afternoon with MARIANNE MOORE

BY MARGUERITE YOUNG

ONE OF THE MOST DISTINGUISHED LIVING POETS—DISCUSSED BY THE YOUNG AUTHOR OF "ANGEL IN THE FOREST," A BAROQUE BOOK ABOUT INDIANA

THE first time I saw Brooklyn from inside Brooklyn, I was on my way to Coney Island one winter afternoon where there would be, on the beach, more sea gulls than people. When the underground train nosed above ground every now and then like a mole, I saw Brooklyn, its low roof-lines of washed grey and rose and blue, its spires like huge, inverted ice cream cones, its Greek crosses, its bulbous hedges, rows and rows of dreamlike houses. Brooklyn was a romantic, realistic mixture of the archaic and the modern. And then, at the end of the line, there was Coney Island in an empty season, the melancholy rain-washed toyland of giants, a fairy architecture of wheels like lace against the sky, a German merry-go-round with carved and bejewelled horses, a scenic railway of jumbled sceneries, a Niagara Falls of pasteboard.

Now having spent an afternoon with Marianne Moore in Brooklyn, I have found a poet expressive of Brooklyn, its medley of impressions. I wish that the American public at large knew more of inconspicuous Marianne Moore, one of the three or four distinguished living poets. Marianne Moore, a quiet but astute lady in one of the world's great harbours, gives voice to marvels. Her poetry might be called a Noah's Ark of impressions, for she has assembled the images of birds and beasts of every kind and perhaps of some kinds which never did exist. Sea unicorn, land unicorn. Unlike the animals of Noah, which came in twos, however, each is the unique moment—each comes alone and unrepetitive—but how many of them there are! Enough to furnish at least a world of the imagination—in Brooklyn, which is so generally depicted as the arid jumping-off place.

An afternoon with Marianne Moore is something which should go down in literary history like—oh, charming thought—an afternoon with Keats or Coleridge. That was long ago, and Marianne Moore is now. Having spent an afternoon with her in Brooklyn which is not London—she said so, over the telephone—I am in a position to say that romance adheres to Brooklyn as if it were London or anywhere a poet is. Brooklyn is just what I guessed it to be, that day I went to Coney Island to see the delicate traceries of architecture. Brooklyn is exactly enchanting, a place of marvels, the home of the Brooklyn Dodgers and of Marianne Moore, who is one of their fans, and writes some of the most beautiful poetry of our time.

She is one of the poets who have done most to preserve the English language as a way of new, intoxicating speech, but she has asked me not to say that her work is wonderful. Her work, she says, is a congeries of errors—and I remember that, in one of her poems, she speaks of "life's faulty excellence," for which reason I will accept her definition of her art. Life, too, I will agree, is a congeries of errors, is nothing perfect. A great value of her poetry is that it takes us very close to our prime sensational experience which we are likely to gloss over with generalities. She gets us back to the fluctuation of the particular.

MARIANNE MOORE is a woman with a narrow head and pale blue eyes which seem to gather all the light into them. She is so unfashionable that she seems extremely fashionable. She speaks in quick, enigmatic sentences which strip away the flesh of thought and leave the bones bare and shining, so that suddenly you feel that you are seeing into the secret heart of things. You are mistaken, however, for soon you realize a further complexity—there is no secret heart, no simple solution but another problem, fastidious and strange. This is the atmosphere of her speech as of her poetry, *(Continued on following page)*

MARIANNE MOORE AND HER WITTY MOTHER (OPPOSITE) IN THEIR BROOKLYN FLAT... "THEIR COMMON SPEECH IS AS IMAGISTIC AS IF IT WERE PLUCKED FROM A POEM."

CECIL BEATON

Marianne Moore *(Continued)*

which seems only the organization of her speech—the preservative of many fleeting moments.

By people's surroundings, according to one of her poems, you can tell what people are. Her surroundings are what people acquainted with her poetry would expect—a mixture of the old and the new, a most interesting mixture which seems haphazard but is really organized. The apartment, like her poetry, is filled with emblematic animals, each seeming to speak its moral virtue. When you pull the lampshade chain, you discover a beetle-sized baby ebony sea horse in your hand, and then there are those tiny mice of carved ivory, no bigger than your fingernails, running across a shelf, and there is a picture of a mother kangaroo with three baby kangaroos in her pocket, and there are skeletons of grasshoppers. Nothing is conspicuous. Everything seems somehow to have acquired its proper space in time, though everything is incongruous, an anarchic order.

I asked Marianne Moore where the blond sofa and chair came from, and she told me that they were fruitwood from France, given to her mother by a friend, and that she did not know their worth but had been warned that they should not be lightly tossed about. "We mix our furniture systematically because we can not help it," she said. *We*, by the way, refers to herself and her mother, whose wit she has described in several poems.

MRS. MOORE reads all of Marianne Moore's poems while they are in process of composition and, like her critical daughter, objects to anything which is less than individual or seems to go beyond the boundaries of the most sensational thought. That is, they do not believe in using the large, loose words which mean nothing. The mother once declared that she was tired of the word *sincere*, but the daughter did not know how she would get along without it and analyzed it into further meanings.

Their most common speech, in which they transact the business of daily prosaic life, is as imagistic as if it had been plucked from a poem, a flight of the imagination. Not long ago, they both had colds and were afraid of infecting other people—until Mrs. Moore said, "Let us have done with the umbrella of our contagion." Then there was the occasion when Marianne Moore found, in a box of strawberries, a flat, green, disc-shaped strawberry with its seeds sticking out. It was almost all seeds and no strawberry. "Here's a strawberry that's had quite a struggle," she said—and wrote one of her most beautiful poems with that image in mind.

Her poems are rich in autonomous, self-reliant images from the most diverse sources: the kitchen, heraldry, the park, voyages, the grocery store, Egyptology, images which had never met in one context before but now seem as much at home as the mixed furniture in the living room. A list of them is a list of marvels: the East with its snails and its emotional shorthand and jade cockroaches, the reindeer with its candelabrum-headed ornament, Ireland which has survived on every kind of shortage, stones which grow, the butterfly pawing like a horse, the wrinkled ocean. How describe all those wonderful constellations and diversities of worlds which do make up reality? As she writes in one of her poems, considering the task of the artist—"Art is unfortunate."

Everything zigzags in this poetry. Nothing goes in a straight, uncomplex line, as in so much minor poetry which expresses emotions more directly than she cares to express them. Perhaps she would say that life, too, is an indirection and made of many inadvertent accidents. Certain Arabs have not heard, she writes, that Napoleon is dead. New York, according to one of her poems, is the chief centre of the wholesale fur trade and peopled by foxes—but also, it is the mind's accessibility to experience. Experience—that is the key to her poems. There is no easy formula with which to banish difficult phenomena. She reminds me sometimes of John Donne, who was distracted from God by a fly buzzing—but always she reminds me of the buzzing and booming and blooming of existence.

Great art has a hard way. When Marianne Moore's poems first came out, just because she did not proceed in one straight line, she was occasionally called "fickle and idiosyncratic" by critics who have now familiarized themselves with her unfamiliarity. She had given them, however, the key to the door, when she wrote of the mind's "conscious inconsistency." For instance, what is the mind?

THE MIND IS AN ENCHANTING THING

is an enchanted thing
like the glaze on a
katydid-wing
subdivided by sun
till the nettings are legion.
Like Gieseking playing Scarlatti;

(Continued on page 139)

CONNECTICUT MEETING

With Congresswoman Chase Going Woodhouse

BY NANCY FLAGG

THE STORY OF A POLITICIAN WHO IS "UNDENIABLY A LADY" AND THE MEETING AT WHICH SHE MIXES EXPEDIENCY WITH IDEALISM

DANIELSON, Connecticut, is a pleasant little town with a triangle of a square and a big clean sky. There is the usual white Congregational Church, with the usual disastrous brown vestry. In this vestry the Danielson Social Action Forum met a few weeks ago to hear a report by Chase Going Woodhouse, the Congresswoman from Connecticut's Second District. Such reports are Mrs. Woodhouse's specialty. In the year and a half since she went to Washington—a Democrat from a Republican district—she has gone home every fortnight to tell her constituents what she is doing, and to hear what they think she should do.

I was in Connecticut to meet Mrs. Woodhouse and to snoop a bit into her methods. Preliminary snooping, there and in Washington, had turned up some interesting opinions. On a New London dock, the foreman of a loading gang had said that Mrs. Woodhouse was a lady but she understood the problems of Labour. In a big house on the Connecticut shore, a lady had said that Mrs. Woodhouse had some radical ideas but she was undeniably a lady. In Washington, a congressman who serves with her on the Banking and Currency Committee said, "She always talks to the point and she never talks out of turn." A Liberal newspaperman said she was the Liberal's delight but the newspaperman's despair: "She works hard, but quietly. She argues, but she never brawls. She makes a lot of speeches but she never coins a word or cracks a joke." A politician said she was an expert politician, "though I bet she never offered anyone a good cigar, or kissed any babies but her own."

I had arranged to meet Mrs. Woodhouse in New London. Mr. Joseph Flannery, a real-estate man who does political chores for her around New London, called for me. We went over to the campus of Connecticut College for Women, where she taught Economics before she went to Congress, and where she still has a house. It is a small, white house full of handsome antiques and soft colours—grey, mauve, water-green. The décor surprised me. I had read somewhere that she wanted her epitaph to be "Born a woman; died a person," but her house, very pretty and feminine, gave me faith that she had been misquoted.

Mrs. Woodhouse herself was a surprise. Her photographs make her look like a white-haired owl; actually she is a distinguished woman with fine bones, intelligent *pince-nez*, and a dim County Family sort of chic. I understood that her looks must be a great asset in a conservative district: she could vote on the Left until the cows came home to a cooperative dairy, but no one could see her and call her a crackpot. In the car she told me that she had prepared no speech for Danielson, that she would "just talk." I thought her conversational manner would be perfect. In the face of her mild composure, her careful choice of words, I felt like an audience myself.

WHEN we arrived, the church vestry was already crowded. Many of the people had come from other churches, some from other towns. They were mostly Republicans, but I knew that didn't bother Mrs. Woodhouse. She will talk at anyone's meeting, likes to say that she works "against the Republicans during an election but with them after it." I found a seat, and a rosy old lady beside me told me she was a jail-bird. She turned out to be an early and militant suffragette, who had indeed lain in clink for her convictions.

I had wondered if Mrs. Woodhouse's faint fluting voice might not be a liability, but like her quiet looks it is an asset. It is a spell-binding voice: an audience must listen breathlessly to hear at all. She began by saying that in spite of the general wail of despair, we have taken some steps toward peace since the end of the war; cited the U.N. *(Continued on page 144)*

THE CRISIS OF MAN

"Inertia is the strongest temptation"

BY ALBERT CAMUS

A DISTINGUISHED YOUNG WRITER, EDITOR OF FRENCH RESISTANCE PAPERS, AUTHOR OF THE CONTROVERSIAL NEW NOVEL, "THE STRANGER"

When a European has formulated the idea that life is tragic, he judges that he has become as intelligent as possible. Naturally this is stupidity. But it seems to me that when an American has persuaded himself that life is a good thing and pain does not exist he judges that he has shown himself as reasonable as possible. This, of course, is a grievous error. Face to face with a similar condition, Europe and America suffer from contradictory ills. It seems to me as unreasonable to say that we must not be pessimistic as it is to say that we must not be optimistic.

The ancient Greeks knew that life was made up of darkness and light, that man must keep his eyes set simultaneously on the day and the night in order to remain true to his condition. Civilization is judged by the way it overcomes this fundamental contradiction. Whatever the thought of America or Europe, we are all marching toward that momentous contradiction. Admittedly there are many things in this greatest adventure of the occidental spirit that do not rest with us. But one thing always rests with us, the ability to declare, to maintain and never betray what we believe to be the truth. And the truth is that the world is neither one of joy nor of sorrow. It is a closed field lying between the need for happiness which is in every heart and the historic fatality at which the crisis of man reaches its peak. We must, therefore, have on one hand an accurate concept of the crisis, on the other hand a precise knowledge of that degree of happiness which each man desires. We must be clear in our minds.

The crisis of man is made up of equal parts of inertia and the fatigue of people faced by the accumulation of stupid principles and evil actions. The strongest temptation of man is the temptation of inertia. And because the world is no longer inhabited by the cry of victims, many think that things will somehow rock along for a few more generations to come. Because it is easier to do one's daily work and wait in peace for death to come one day, people believe that they have done their share for the good of mankind by not committing murder and by trying to lie as little as possible. But the truth remains that no man can die in peace if he has not at least once questioned his life and the lives of others—if he has not done what he can for the possible peace of mankind.

That is why people who do not want to think too long or too hard on human misery prefer to speak of it in a general way. Such people have asked me whether I was "quite sure that there was a crisis of man and if, after all, such a crisis was not of all ages." All this is at the same time true and false. It is, however, the kind of truth not to be fed to former boarders of concentration camps. I think it must have been impossible for those who were tortured to say to themselves, while their captors were busy at the job, that "after all, such things have taken place in the world through the ages." I think for them there was a crisis of man. And for all men of my generation that crisis still exists. I know that for a long time already, we humans have been ill at ease in our skins, have been unsure of the future, which is not a normal state for supposedly civilized men.

Rightly or wrongly that is what we call the crisis of man. A crisis which exists because there is fear. Fear exists because people are convinced that nothing makes sense, or else that only historical success makes sense, because human values have been replaced by the value of efficiency, the will to liberty replaced by the will to dominate. People are convinced that one is no longer right because justice is on one's side; one is right because one succeeds. And the more one succeeds the more one is right. In the long run this is

justification of murder. That is the reason why men can well be afraid, because in such a world it is only by chance or arbitrary good fortune that their lives and those of their children are spared. It is why men can well be ashamed, for those who live in such a world without condemning it from the roof tops, are in their way murderers like the rest.

We must be sure not to overlook another force, the will of man as applied to happiness and justice. And here again it is essential to know what we want. What we want is never again to let might be right, never again to bow before the power of arms and money. Naturally this is the kind of statement that makes the realists laugh. Because the realists know that this is an endless job, and subsequently see no reason to prolong it. Realists only undertake jobs that succeed, therefore they will never undertake anything that is truly important or humane. Without meaning to do so the realists condemn the world to murder by failing to see that though the job is endless, the reason for our being is to assume its responsibilities.

I do not believe in guaranteed progress, or in any philosophy of history, but I think that, at least, man has never ceased to advance in the awareness of his destiny. We have not overcome our conditions but at least we understand them better. Our task as men is to find the formula. We must make justice reasonable in an unjust world and happiness significant in a world poisoned by the sorrow of the century. It is a superhuman task. But call all tasks superhuman that have taken man a long time to accomplish. Seen in this light there is nothing superhuman in the condition of man.

Is this pessimism? No, this is an honest effort to determine what is wanted, what unwanted. When one is sick it is first important to determine the type of disease before attempting a cure. We who are suffering from abstraction and fear might as well know it in order to determine what to do. We young Frenchmen label as pessimists those that say "that all is well and nothing changes human nature." We call them pessimists because they are among those from whom nothing can be expected. It will be their fault if the world never changes. But there are among us enough men of decision pledged to do all that is within their power to cure themselves and the world of its present sickness.

I am often asked, here in America, what the youth of Europe is like today. The youth I know, live without illusions, which somehow has only served to strengthen their decision and their courage. When I am asked if it is good for youth to live without illusion, I can only say that it isn't a matter of what is to be desired but what is true. That is the question, truth. And the truth is that this youth forced to live in direct contact with the most frightful realities of existence has done so without perishing. Since today this same youth not only ask the questions that concern the world but retain the strength and determination to answer them. This is as great a key to the future of our civilization as the latest scientific inventions or the ingenious right of veto.

We know the kind of civilization we want and the horror of what we don't want. But what can we expect? We can expect for a while that the world will continue in the hands of those who have no imagination; of those who want to preserve that which can no longer be preserved, who want to destroy that which can never be destroyed. In the hands of those who lie and those who force others to lie, in the hands of the bureaucrats and policemen. And if this continues, someday all these will be swept away by those who kill and find it easy to be killers. That is logic. But it is also logic for us to continue to defend, against the onslaughts of the blind and of the covetous those things worthy of man's defense. We will continue to do so because we have agreed that it is not necessary to succeed in order to persevere, and because we know that it is the long obstinacy of certain men that alone has ended by changing the world. The early Christians called the great movement that sustained them "the folly of the Cross."

Today what we need is a folly of man. A great, far-thinking, sound folly built on the immense hope, the silent determination which has sustained in the past and will continue to sustain some European minds in a world they have faced without benefit of illusion. When one knows this, perhaps it is easier to answer the question, are we pessimists?

[Editor's Note: *Albert Camus at thirty-two looks even younger, is rightly considered one of the most important of the new French writers. During the war he wrote for* Combat, *the most famous of the Resistance papers; wrote a hit play, "Caligula," which will probably be seen in New York next season; an impelling novel,* The Stranger, *which has already been published here. Tall, bone-thin, with a taut face, Camus is in America lecturing on the philosophical-political crises and working on his new novel,* La Peste.]

JUST IDLING ALONG

The delights of doing nothing tangible

BY DAPHNE DU MAURIER

THE BRITISH NOVELIST, AUTHOR OF "REBECCA" AND THE BEST-SELLING HISTORICAL NOVEL, "THE KING'S GENERAL"

THE other day, on a brief visit to London, I met a woman I had not seen for many years. We discussed family and friends, and just before parting she said to me, "Tell me, when you are not actually writing a book, what exactly do you *do* in Cornwall? Are you frightfully busy in the country? Do you know heaps of people?"

"I never go anywhere," I answered, "and I scarcely know a soul."

"Are you very house-proud?" she said. "And a slave to the children?"

"No," I said, "the house looks after itself, and so do the children." She stared, incredulous. "Well, then—what on earth do you do?"

"Nothing," I said, "nothing at all...."

She did not believe me, but it was true. I do nothing. I delight in doing nothing. I hope I shall continue doing nothing to the end of my days. But the delights of monotony are not for everyone. One must have at the basis of one's character a fundamental streak of dullness, a sort of apathy to pleasure and to excitement. And few people will admit to being dull. It is the ultimate deadly sin, which I glory in with complacency. Yes, but let's get down to facts, someone will say. There are twelve hours to the normal day. How then are they filled, if nothing is accomplished?

Let us imagine a warm spring day. The sky is blue. The sun tops the trees in the garden. I am called at nine, with tea and toast, and as I rub my eyes, and stretch my arms, I remember with a feeling of zest that as usual I have no engagements before me, the day is blank, the whole week is blank, and that the only mark on the white page of the monthly calendar is for the half-hour at the dentist's, Tuesday fortnight. I munch my toast with relish. The children appear to say good-morning, and disappear to lessons. What a relief that the youngest is now five, and is an individual. I think back to the wartime routine. That endless pinning and unpinning of napkins, the angry baby roar, the dreary walk, come sun, come rain, up a hill with a back-breaking pram until the motion had lulled him off to sleep. The bliss of twenty minutes' silence and then—a roar—he was awake again. And after that the impossibility of settling to anything, because to take one's eye off a toddling baby for even a brief moment spells disaster.

By this time I have had my bath, and am dressing, and am composing a letter to the *Times*, never published, on the subject of birth-control. The birth-rate is falling, and I know why, and so do all the other women of my generation. It has nothing to do with insecurity or atom-bombs or wishing to go to the movies. It is because we don't *want* a lot of children, and had the women of past generations known how to limit their families they would have done so.

MY post arrives. A cheque from France. Enough francs to keep a family in France for six months. And the Treasury will not allow me to send one miserable centime to a dear friend in Paris who is on the verge of starvation. I don't need the money. She does. And nothing can be done about it. If this is world economics, I don't understand it. I make my bed and dust the room. I wander out into the garden with a basket and a pair of secateurs, and cut camellias for my library. This, I think to myself, is what ladies of leisure did a hundred years ago, but they wore gloves and shady hats, not corduroy pants and polo jerseys. I spend twenty minutes gazing at the camellias, the soft rose petals, the waxen leaves, and I wonder which is the more trying, the woman of today who sits on brain-trusts and committees and "runs things," or her Victorian predecessor whose world was *(Continued on page 142)*

DAPHNE DU MAURIER (OPPOSITE). AUTHOR OF FIVE BEST-SELLERS. A PARED-AWAY, PRE-RAPHAELITE FIGURE OF CURIOUS BEAUTY.

COFFIN

PERSONS STILL DISPLACED

Cinecittá—D.P. camp in Rome

BY ROBERT McLAUGHLIN

THE AUTHOR OF "A SHORT WAIT BETWEEN TRAINS" SPENT HIS TERMINAL LEAVE IN ITALY, SAW THERE THESE SCENES

For an American, Rome today is a pleasant place to live. For the Romans, however, it's not so good. And for the Displaced Persons it's still terrible.

Just the other day I went out to Cinecittá to take a look at these unfortunates. Cinecittá is on the outskirts of Rome in the direction of Naples. Originally it was a pink plaster movie lot, built to the order of Il Duce, and it has the faintly improbable air that marks so many of Fascismo's monuments. Now the pink plaster is pockmarked by strafing bullets, and twisted girders are all that are left of some buildings hit by our bombers. What remains has been made into two Displaced Persons camps—one run by the Italian Government for some five thousand Italian refugees from North Africa; the other, by UNRRA as a transit point for refugees being moved north and east to their homelands. Europe is still full of these D.P. camps, and Cinecittá is pretty much like all of them.

The Italian part of Cinecittá is surprisingly cheerful: the Italian ex-colonists are a homogeneous group and family life flourishes. They live in small, roofless cubicles inside the old indoor movie sets; and dogs, cats, and children give off an impression of boundless vitality. The UNRRA refugee camp is grimmer: the D.P.'s here are racial strangers, often enemies.

My guide—the lean, dark Welshman who runs the camp—leads me on to the UNRRA camp, to a row of cell-like cubbyholes without windows, where film used to be stored. He knocks on a door and it is opened by a middle-aged woman. She is a Polish Jew, and like so many of the homeless and hunted, she speaks wistfully of going to America. No one contradicts her and she draws a slender hope from that, but I know—and she knows—that it's unlikely.

There are few children in this camp. Most of the D.P.'s are young and unmarried and have been on the run for so long that apparently there hasn't been time for conception, though, God knows, there has been the opportunity. What children there are, are in a Crèche and a school. At the Crèche are a dozen babies, mostly Polish Jews and Yugoslavs, with two Italo-French and one Spaniard. To amateurs of racial physiognomy I must report that they all look just like babies.

The two nurses are the mother of the Spanish baby and a lath-thin, handsome Abyssinian. The Abyssinians at Cinecittá are some of a pitiful few scattered here and there at D.P. camps throughout Italy. Some were brought over by Il Duce to be shunted around the provinces as a sort of imperial road show; others were students; and a few were dissidents that Il Duce was trying the gentle treatment on. All have been condemned as collaborators by Haile Selassie, and their future is dim if they return to Abyssinia.

The school at Cinecittá is run by two teachers. One of them is an elderly, nun-like Alsatian. As we enter, the children come quickly to their feet. The wide-faced, cross-eyed girl is a Netherlander; then come a Chinese boy and his enchanting sister. Then a Czech, an Albanian, a Yugoslav, an Abyssinian, two French and a Russian. The next small girl, a pig-tailed blonde about nine years old, says she is Egyptian. The other children murmur, "No, no," and giggle.

The teacher says, "You are not Egyptian. You are German. You have been in Egypt, but you are German."

The pig-tailed blonde looks at the floor with an uneasy half-smile and I wish she could become an Egyptian if it would make her feel better.

In the other class, the children are older, and the teacher is a Hindu woman wearing slacks. She says she was studying music in Italy when the war began and she was interned. She adds, "I had been studying in England but the climate was bad for me...."

My Welsh guide says in surprise, "Why I didn't know you'd been in England. When was that?"

She smiles vaguely and says, "Oh, it was a very long time ago."

"But where were you?"

She frowns thoughtfully. "London."

"Really? Where were you studying?"

"In London."

"Yes, but in what school or conservatory?"

She smiles vaguely again, and after a moment says, "I was studying privately."

An exchange of this sort is a commonplace at Cinecittá. It's hard to say what it actually means. Maybe the Hindu lady never studied music anywhere. Maybe she has never been to England but likes to think she has. Or maybe she really can't remember. It was a long time ago, and a lot has happened since then.

We look in at the recreational facilities. There is a theatre where movies are shown every night for an admission charge of ten lire. Since only a very few D.P.'s have salaried jobs at the camp, it is something of a mystery where the other movie-fans get the money. Some get it by stealing blankets and supplies from UNRRA; some by stealing from each other; some by competing with the Italians in the desperate labour market. Others, presumably, get it by selling their bodies and souls wherever they can find a buyer. A man or woman who—rootless, homeless, and friendless—has survived the last decade in Europe can be excused for having cynical ideas about property. The Welshman says, "They do what anyone would do in similar circumstances—get some money somehow."

We see the outside of the synagogue, which is locked, and the inside of the Catholic church, which is open. The church was decorated largely by Jewish converts to Catholicism, and is garishly and charmingly done in pink and green and white. The officiating priest is a Chinese and at one time a large percentage of the congregation was made up of converted Jews. My Welsh guide tells me that the Catholic church did so good a job of shielding Jews from the Nazi terror that something approaching the proportions of a mass conversion took place in Italy.

Through the camp, we meet people who move in a quiet nightmare of fear and confusion. The Croat girl works as a secretary in the camp office. She is tall and heavy-set, with a sober attractive face, and light-brown hair. She says she left Ljubljana in 1941 and has been in Italy ever since.

Why did she leave? It was political. Will she go back to Yugoslavia now? "No, not now," she says. "Maybe later, if the government changes."

I begin to wonder who was in control in Yugoslavia in 1941. I ask, and it's just as I suspected—the Germans and the Italians. And Ljubljana was in the Italian zone. So she fled Ljubljana because of the Italians? "Oh yes," she answers, nodding vigorously.

"But you fled the Italians—and came to Italy?"

"Yes, that's right. I came with forged papers."

"Why were the Italians after you?"

The Croat girl smiles patiently. "I worked in the Yugoslav Government."

"Why won't you go back to Yugoslavia now?"

"Oh no, no. Not now. I won't go back now."

She is terror-stricken. She thinks "they" are after her. She may be right. But as I leave her, I wonder if she was right even the first time, if the Italians in Croatia cared whether she stayed or left; and if the Tito Government cares whether or not she returns. She has been pursued by fear all these years and it is academic to ask whether the fear is justified. It is there.

The man from Dachau is working as a porter. He is a young German Jew, solidly built, with a strong neck and shoulders, a strong-featured face. He speaks only German; his words come in a staccato rush, and his eye pins you with its intensity. He is from Koenigsberg, and was sent first to the Warsaw Ghetto, where he existed for two or three years. Then Dachau—and for a month he worked in the crematoria. He says that he couldn't stand it, that the work was driving him crazy, that he told the officials that he couldn't do it.

He pulls some postcards from his pocket and thrusts them at me, his eyes large in his head and staring. The postcards are grisly scenes from the concentration camps—the lolling emaciated bodies, the gaping mouths, the woodpiles of corpses. On the back, in German, are the neat postcard instructions: this section for address; this, for message; here the square for the postage stamp.

I would like to ask him what the mechanics are of quitting a job in the Dachau crematoria, but as I watch the agony grow in his face I lose the stomach for questioning. So I say, "Thank you." The young man stops talking abruptly and comes to attention. He gives me a short German bow, with Hollywood precision.

I have come the full circle of Cinecittá. And I ask myself the question that navel-starers have asked themselves down through the centuries: "I know it's terrible, but what can I do about it?"

WIT OF THE CARIOCAS

What makes them laugh in Brazil?

BY ERICO VERISSIMO

A FAMOUS BRAZILIAN NOVELIST AND CRITIC ANALYZES THE CARIOCA SENSE OF HUMOUR, AND QUOTES SOME GAGS TO THE POINT

BRAZILIANS hate violence. They exercise *malicia* instead of malice. I don't believe I shall be able to translate into English the word *malicia. Malicia* is a kind of archness; it describes a quality which is a combination of irony, sense of humour, roguery, and the capacity of never taking persons, things and words at their face values, and of discovering always a double meaning in everything. *Malicia* is the antonym of naïveté.

Before giving some samples of the Carioca sense of humour let us try to have a glimpse of its sources. From the Iberians, through the Portuguese, we Brazilians inherited the sense of the picaresque, so well typified in that fictitious character known all over Portugal and Brazil: Pedro Malazarte, or Peter Badtricks. He was a rogue, a jester, and a bum, and a practical joker. Pedro loved women, food, and easy amours. He took an enormous pleasure in simply tricking people into repeating words which combined to form foul names or mere cacophony. He hated work, discipline, and a sheltered life. Malazarte is in many ways symbolic of the Carioca spirit, the only difference being that the Cariocas add to their character an urban and urbane touch.

From the Indians the Cariocas inherited also the same love of pure archness, and a certain mistrust of people, combined with the love of loafing. The hero of the Brazilian Indian fables is not the jaguar, the snake, or any strong animal; it is the *jaboti* (pronounced jahbotee), a very small kind of turtle. Like the fox in La Fontaine's fables, the *jaboti* is the wise guy of the wilderness. He is full of psychological insight. He has a philosophical mind, he plays the flute, and he never frets or hurries, because like the Chinese he knows that time, after all, is but an illusion, and in the long run wisdom combined with patience will defeat force and violence. From the Negroes the Cariocas got a sense of rhythm, and a touch of fatalism.

It is not easy to analyze the Brazilian character because it is rather complex. Sometimes I think we are a sad, disillusioned, bitter and morbid people; sometimes I feel that we are the gayest and sweetest people in the world. Whenever I want to give my readers an example of the difference between Americans and Brazilians, I tell them this story. Suppose I am at my desk, typing a story. Watching me are a Brazilian and an American. The Brazilian tries to read over my shoulder what I am writing, and says: "What kind of racket is this?"

But the American just stays where he is and asks with a flat voice:

"How many words a minute can you write, sir?"

The Brazilian is *malicioso;* he knows that if I am so absorbed in my work it is because I am up to some profitable racket. He is very much concerned with the *tactics* of life, whereas the American is chiefly preoccupied with *technique.* It was the Thomas Edison or the Henry Ford in him that asked the question. But it was certainly Pedro Malazarte who spoke for the Brazilian.

The Cariocas' witticisms are generally about the Portuguese, politicians, and parrots.

WHEN the German planes that September day in 1939 started to bomb Warsaw, everybody in the Polish capital took to the shelters. Yes, everybody but a little man, who remained placidly in the centre of a square, in the business district. The bombs were destroying buildings, opening dreadful craters in the pavements. A policeman shouted at the gentleman:

"Come to the shelter, you fool!"

The little man answered with a strange accent:

"Oh! Nothing will happen to me. I am a Portuguese. My country *(Continued on page 122)*

MAUGHAM EPIGRAMS

A selection from the major works

OF W. SOMERSET MAUGHAM

WHO APPROVED THIS CHOICE BY KARL PFEIFFER, BUT POINTED OUT THAT HIS CHARACTERS SAID SOME OF THESE THINGS AND HE MAY NOT HAVE AGREED WITH THEM

You can't expect marriage to be amusing. If it were, the law wouldn't protect it and the church wouldn't sanctify it.

*

People always think they could put up with the faults we haven't got. Somehow or other it's always those we have that stick in their throats.

*

Heroism is all very well, but at a party it's not nearly so useful as a faculty for small talk.

*

What exactly is one's reaction to a great work of art? What does one feel when, for instance, one looks at Titian's *Entombment* in the Louvre or listens to the quintet in the "Meistersinger?" I know what mine is. It is an excitement that gives me a sense of exhilaration, intellectual but suffused with sensuality, a feeling of well-being in which I seem to discern a sense of power and of liberation from human ties: at the same time I feel in myself a tenderness which is rich with human sympathy; I feel rested, at peace and yet spiritually aloof.

*

To do one's duty sounds a rather cold and cheerless business, but somehow in the end it does give one a queer sort of satisfaction.

*

Whatever the learned say about a book, however unanimous they are in praise of it, unless it interests you it is no business of yours.

*

The worst of having so much tact is that you never quite know whether other people are acting naturally or being tactful, too.

*

I think it a pity that Christianity has laid so much stress on sin. We assert in church that we're miserable sinners, but I don't think we mean it, and what's more, I don't think we are.

*

A virtue that causes havoc and unhappiness is worth nothing. I call it cowardice.

*

It is dangerous to let the public behind the scenes. They are easily disillusioned and then they are angry with you, for it was the illusion they loved.

*

The good are difficult to get on with, but fortunately they're so few it's not often they seriously inconvenience the rest of us.

*

I wonder if it has ever occurred to the young how tiresome is their conversation to the middle-aged. Chatter, chatter, chatter about nothing at all. Just to hear yourselves speak. And you take yourselves with such appalling seriousness. You know nothing, and you haven't the sense to hold your tongues. You utter the most obvious commonplace with the air of having made a world-shaking discovery. You're so solemn. You're so self satisfied. You're so dogmatic. You're inane. The only excuse for you is that you're very young. One tries to have patience with you. But, my God, don't think we find you amusing. We find you quite incredibly dull.

*

I have little sense of reverence. There is a great deal too much of it in the world. It is claimed for many objects that do not deserve it. It is often no more than the conventional homage we pay to things in which we are not willing to take an active interest.

*

If women were ridiculous because their husbands are unfaithful to them, there would surely be a great deal more merriment in the world than there is.

Then and now

SOMERSET MAUGHAM

BY ROBERT GIBNEY

"THE GRAND OLD BUSINESSMAN OF ENGLISH LETTERS"—APPRAISED BY A FORMER MAGAZINE EDITOR WHO NOW MAKES A BUSINESS OF READING AND PAINTING

SIXTEEN years ago Somerset Maugham gave his recipe for becoming the Grand Old Man of English Letters. "It's just a question of plugging away and living on longer than the others." The English, he decided, value art according to the age of the artist; longevity is genius. "Who but the English would pay to see a dancer so decrepit that he can hardly put one foot before the other?"

Now seventy-two and far from decrepit, Maugham has succeeded to the title, is at least the Grand Old Businessman of English Letters. He has put one foot before another very gracefully for almost fifty years, and has been paid very well for doing it. Even his stumbles are graceful. As his admirers are now finding out, *Then and Now,* his current novel, is a stumble. It is a talky elaboration of an anecdote about Machiavelli, showing how that arch-plotter can't lay a plot an inch long in his private life. It may have great personal meaning to Maugham, but to the uninstructed reader it is an exercise in small irony by a man who seems to wish that life gave less occasion for irony of any sort.

Maugham could easily be tired of small ironies; his life has been full of them. It must often seem to him that he is whipped for his virtues and praised for his vices. His best-known book, *Of Human Bondage,* is his least typical: it is a lumpish masterpiece of self-exposure by a writer who can't bear self-exposure or lumpishness. He has never reread it. He can not understand how *Rain* got to be his most famous short story. He has written English as simply and clearly as anyone alive, and has been dismissed by many critics as "competent." He has been one of the most popular writers of the century, but the view of life implied in all his writing is not a popular one: it is as bleak as a biologist's. "My sympathies are limited," he wrote in *The Summing Up.* "I have never felt some of the fundamental emotions of normal men."

This can be taken to mean that he doesn't think highly of normal men, but unlike most artists who share this attitude, he doesn't think highly of art either. He speaks of his own writing as a harmless habit that happens to be profitable. In writing twenty novels, twenty-seven plays, and more than fifty short stories, what he has been up to, he says, is making his living.

This refusal of Maugham's to believe the blurbs on his own book-jackets has left many of his critics with their epithets dangling. When they want to call him great, he pops up with something like *Then and Now;* when they want to call him slick and commercial, they still must praise his style and technique. The truth is that Maugham writes better than he has to to make a living; he has written as well as he could without starving for it. It is plenty for a writer to have done with one life.

MAUGHAM's life, like so much of his writing, has made a fine show of technique. He hints that at some point he found a pattern in it, a figure in the carpet, and that since then he has lived according to a conscious plan. Most men, of course, do live according to some plan, however indefinable, but Maugham speaks of his as very thoroughly defined. He is now returning to his villa at Cap Ferrat in the South of France to finish his last novel; when it is done, he plans to put himself "on the shelf." He speaks of the shelf as if it were in a crypt. For a long time he has looked on himself as his own best piece of fiction and it isn't surprising that he should have numbered the pages. The strongest evidence that Maugham has seen his life *(Continued on page 132)*

SOMERSET MAUGHAM (OPPOSITE). HIS NEW NOVEL "THEN AND NOW," IS SELLING IN THE HUNDRED-THOUSANDS; HIS 1944 BEST-SELLER, "THE RAZOR'S EDGE" IS NOW BEING FILMED IN HOLLYWOOD.

CECIL BEATON

MRS. MICHAEL PHIPPS, BARE-SHOULDERED IN BALMAIN'S SHAWLED, STRIPED DRESS AT A BALL AT THE WALDORF ASTORIA.

MRS. THOMAS SHEVLIN, WITH UNCOVERED SHOULDERS, IN A FROTH OF WHITE ORGANDIE BY CASTILLO OF ELIZABETH ARDEN.

MME. MICHEL SMILOVICI WEARS A STRAPLESS SHEATH, BALENCIAGA-DESIGNED: AT THE WALDORF ASTORIA.

MRS. FREDERICK PAYNE IN BEIGE CHIFFON, COVERS ONLY ONE SHOULDER; WITH MR. PAYNE AND MR. SUYDAM CUTTING.

What they wore at the spring parties

MRS. VINCENT ASTOR WEARS VALENTINA'S GILT-BEADED PINK NET AT THE MUSICIANS' EMERGENCY FUND BENEFIT.

MRS. HERBERT WESTON, DINNER HOSTESS, WEARS DEEPLY DÉCOLLETÉ WHITE LACE AND SILK ORGANDIE, DESIGNED BY FIRA BENENSON.

MRS. ANGIER BIDDLE DUKE IN THE WHITE, WOVEN-RIBBON DRESS, SUCCESS OF FIRA BENENSON'S COLLECTION.

MRS. WILLIAM RHINELANDER STEWART, RIGHT, WEARS DEEP-SHOULDERED WHITE AT THE GILBERT MILLERS' DINNER.

PHOTOGRAPHS BY ZERBE, CARSWELL, WINBURN

COUNTESS DE LA FALAISE IN A NARROW, STRAPLESS, BLACK DRESS, DANCING WITH HER HUSBAND.

MRS. DAVID PLEYDELL-BOUVERIE WEARS WHITE AT THE OPENING OF THE ST. REGIS ROOF; TALKS WITH HER BROTHER, MR. VINCENT ASTOR.

LADY CHARLES CAVENDISH IN SCHIAPARELLI'S DÉCOLLETÉ CRÊPE, WREATHED WITH GREEN LEAVES, DANCING WITH MR. BURGESS MEREDITH.

MRS. WARREN PERSHING WEARS WHITE, SPLASHED WITH BRIGHT POPPIES: DANCING WITH HER HUSBAND.

MISS SYLVIA WHITEHOUSE WEARS FIRA BENENSON'S WHITE RIBBON DRESS AT HER DÉBUT BALL GIVEN BY MR. AND MRS. SHELDON WHITEHOUSE.

BELOW: MISS WHITEHOUSE DANCING WITH ORSON MUNN, JR.

MRS. GUSTAVO CHOPITEA WEARS WIDE-SKIRTED BLACK NET AT THE ST. REGIS ROOF OPENING.

MRS. BYRON FOY AND MRS. WILLIAM HUTTON SHOW TWO WAYS TO BE BARE-SHOULDERED, AT THE MUSICIANS' EMERGENCY FUND BENEFIT BALL.

MRS. GEORGE BAKER, JR., LEFT, ACHIEVES THE DÉCOLLETÉ LOOK WITH CROSS-OVER BANDS. WITH HER, MR. BAKER AND MR. JACQUES ALLEZ.

Summer ideas

for summer evenings

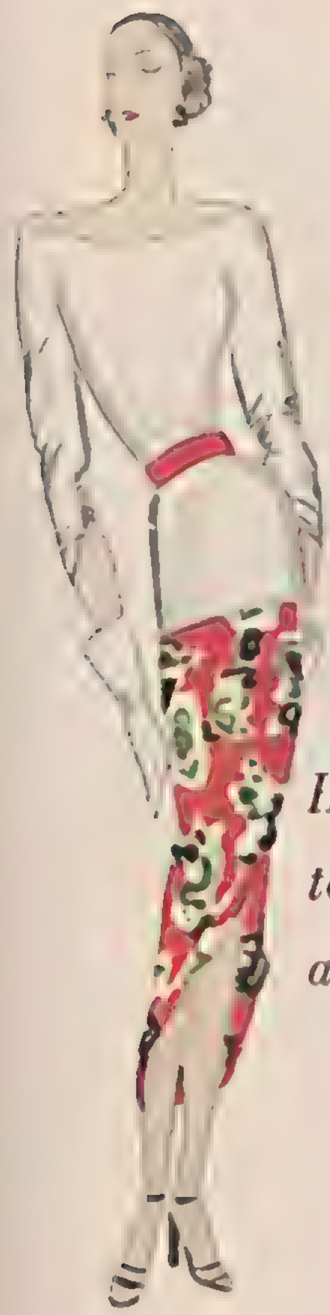
The idea is in sandals dyed to match your dinner dress. The news: a run of grey.

Tough leather belt, thong sandals, to ease the formality of a hooded dress, adjust it to casual evening.

The thing is hat. Big, lacy, for the frothy black dress you have been wearing hatlessly.

The neckline is it. Deep, bare, with a tailored jacket, naked sandals for half-light dining and the movies.

The magic: tiny fan, white gloves, with a coarse lace blouse, a demi-long skirt.



Here, sweater and skirt. White top pulled deep over the hips of a draped skirt of vivid print.

The news is flat, satin slippers, dyed to match the holding colour of a short, haltered dinner dress.

Hat. Sweeping, plumed. Paris influence for your very bare dinner dress.

The point: longer skirt, slit at sides, less sweater than ever, chains of pearls.

Above all, a nightshade, the hat to make your brief little dress look evening.

Bab Rawlings

PARIS SHADES OF SUMMER...SETTING BY BÉRARD

In Paris the couture has turned to deep shades for deep summer...*at the left*, Mad Carpentier's linen dress for pastoral summer evenings: almond green bolero, roundly moulded Breton-sail-red skirt. (In New York at Henri Bendel.)

Above, two of Grès's verdant beach dresses...bare little bodices, intricately draped wool jersey skirts.

The two seated figures belong to the sea...haunting, hooded, other-worldly,

like the dancers in *Les Forains*, the ballet M. Bérard designed last season in Paris.

SUMMER SUPERLATIVES: A photographic celebration of the opera pump, the white glove, the choker of pearls—in fact, the Adam's rib of accessories. All three have been hard to find, are still the most valued, most versatile. Almost timeless, they are shown here summer side up. The black suède pumps are cut to a good and meticulous fit, come with low heels too. By La Valle. $17. Jay Thorpe.

Imperial cultured pearls: Bonwit Teller. Doeskin "Aris 400" gloves; $6.50. Saks Fifth.

"Cotton Blossom"
"Can't Help Lovin' Dat Man"
WHITE
ENTRANCE
COLORED
"No Shoes"

"The Parson's Bride"

"Bill"

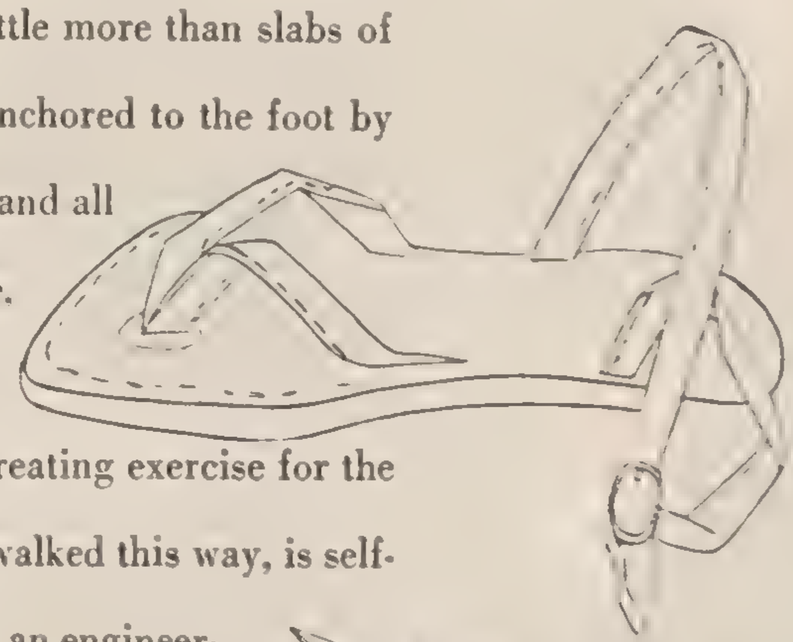
"In Dahomey"

EDNA EICKE

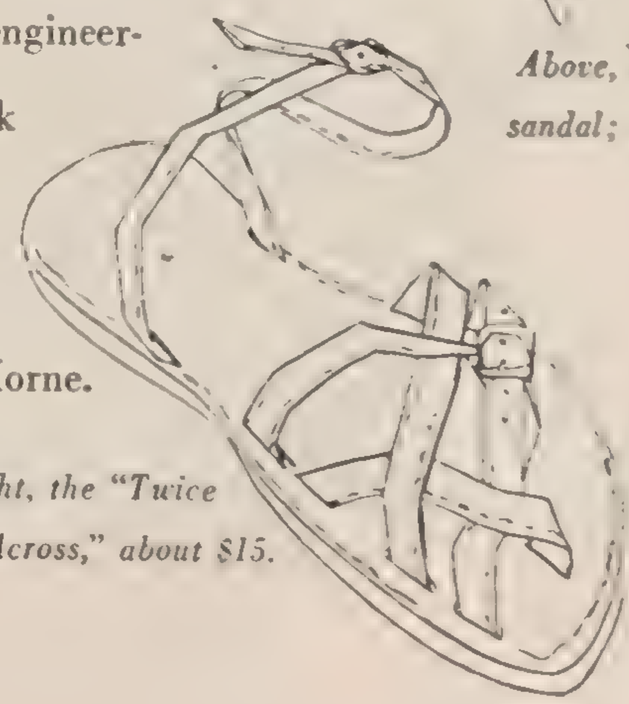
The I-hate-shoes Man designs a sandal

CONCERNING BERNARD RUDOFSKY AND HIS TRIUMPHAL ARCH

BERNARD RUDOFSKY has had all sorts of things to say about clothes, mostly unkind. He pointed a searching, academic finger at Fashion in the controversial "Are Clothes Modern?" exhibit at the Modern Museum. He has been an architect, engineer, industrial designer, writer—and now is a professional scowler who does something about it all. Here we consider his first "reform" in fashion, a sandal with a philosophy of its own. There are six basic designs—little more than slabs of fine leather with a series of straps attached. Each design is anchored to the foot by a strap strategically placed between the first and second toes; and all *this* is anchored to Idea. Mr. Rudofsky believes that a shoe, instead of supporting the foot, should free it. That the series of arches of which the foot consists will roll along together, creating exercise for the foot if the shoe is open-faced enough to allow it. That a foot, walked this way, is self-improving. So now the girls with the pretty, slim feet will have an engineering, architectural reason for baring their feet. The fine custom-look of the leather, the loving-hand detail of the Bernardo sandals are the work of Aldo Bruzzichelli, who materializes the designs. Bernardo sandals are at Lord and Taylor; J. P. Allen; Joseph Horne.



Above, the "Vee" sandal; about $14.



Right, the "Twice Across," about $15.

VOGUE JUNIOR FASHIONS

Cool can be a colour

NO colours from sky to lawn are cooler than blue and green, no silhouette more unmelted than the narrow-as-an-icicle one shown on the opposite page. The dress is Moygashel Irish linen, and simply an outline of you. Wear it with shoes and jewellery in Arctic sea-green, for an evening on an informal terrace. The effect is unruffled as new tissue paper, does brilliantly by a tan. Judy 'n Jill design. $25. Lord & Taylor; Lindner Coy. The Capezio shoes (you dye them), $11. Lord & Taylor; Neiman-Marcus. Jade jewels by Seaman Schepps. Judy 'n Jill "Scene Stealer" lipstick. (For shops in other cities, see page 146.)

-WENFELD

Short furs...year long

NEW LITTLE COATS WITH MORE THAN THEIR MEASURE OF ELEGANCE...TO WEAR FOR COOL (OR AIR-CONDITIONED) SUMMER EVENINGS...AND ON, THROUGH ALL FOUR SEASONS.

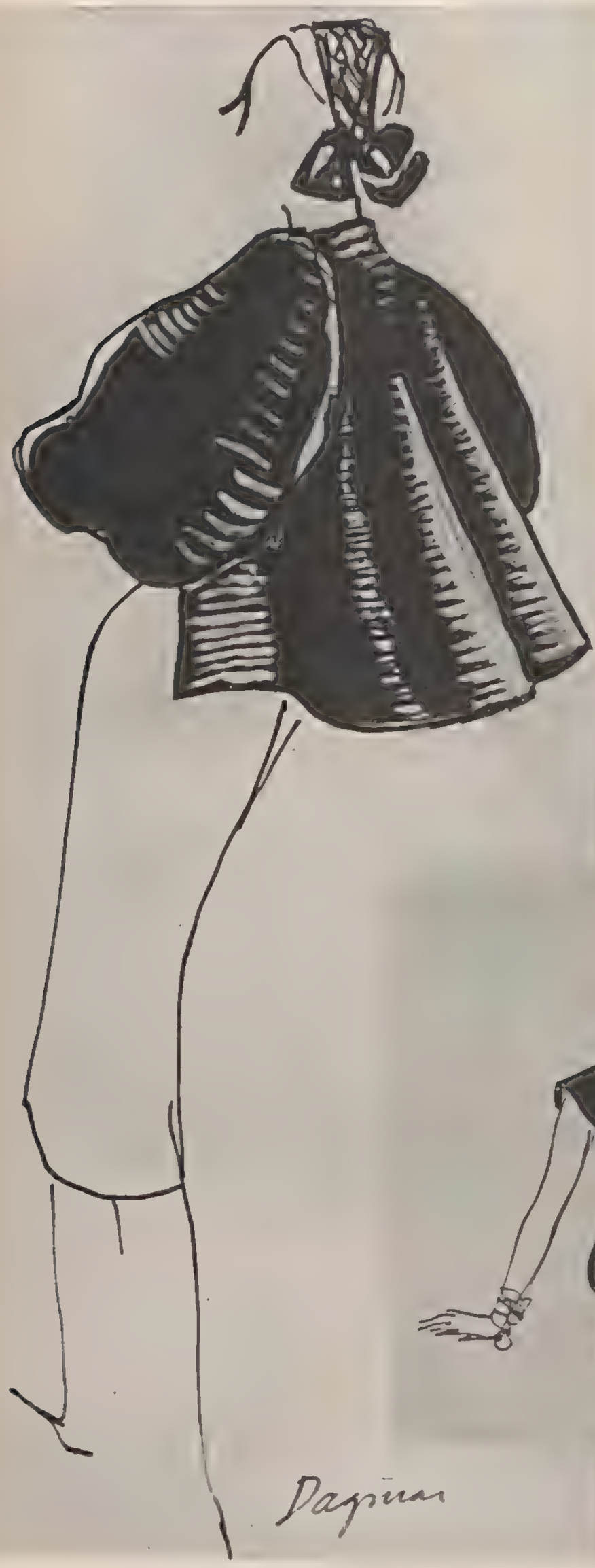
These little coats have minds and manners of their own...unperturbed by changes in the calendar. Two are flat black broadtail, handled like velvet; later they take straight skirts, make city suits. Above, left: *Russian broadtail wrapped close, flecked with gilt buttons. Maximilian; Holt Renfrew. The hat, a curve of coq-feathers, by Lilly Daché.* Above, right: *Tasselled American broadtail with backward pockets, a forward swing. Brown-veiled, black felt bowler. Both, made-to-order at Hattie Carnegie.* Opposite: *Little coat, evening-only...horizontal drifts of ermine made with a prophetic scooped-in-and-over line. Made-to-order at Hattie Carnegie. The pearl and diamond jewellery on both pages is by Verdura.*

KAY BELL

Guess how much?

The price tags they really wear
are on page 146.

1. Not to be underestimated—the good clear stripes, the lavish spread of skirt. Black rayon jersey top, grey-and-white cotton skirt. Altman.



2. How much for versatility? City or country jacket-and-skirt. Pink-and-black spun rayon; by Ciro. Franklin Simon.

3. Extravagant look: stiff flare, huge sleeves, black rayon faille coat. At Arnold Constable.

4. Simplicity has no price—undiluted black rayon Shantung; a stylus-line of gold kid for a belt, one outsize pocket. A McKettrick Classic at Stern's. Give it more gold, a black shade of hat.

How much for a gilet, to make a costume? Purple-printed rayon crêpe. Saks Fifth.

6. What price classic lines, perennial good looks? This dress puts money in big pockets, fine accessories. Sacson design; Cohama spun rayon. Gimbel's.

7. One of summer's best-loved, versatile hats—blue and white knitted cloche. By Madcaps. Bloomingdale.

KAY BELL

9. Town suit—and tailored with hot town days in mind. Striped Dan River cotton. Bustled with a bow. By Queen Make. Altman.

8. The print looks hand-blocked; the two-piece cotton looks to lines: short, trim jacket plus a free and easy skirt. Huxley design; McCreery's.

10. Cut and shirred with a prodigal hand. Grey dress of American Silk Mills nylon and rayon. By Paul Sachs. Bloomingdale.

11. Extra-wide sleeves, extra-sheer rayon chiffon. Blouse by Claire Bodner. Bloomingdale.

All satin

FOR DINNER

DRESSED all of a piece—Planned and handsome new scheme for dinner-time. A fine way to look now in the artificial breeze of a summer evening place, later in the true-cool winds of autumn. This satin suit, this satin (and slightly gamin) beret take their elegance from their fabric, go with equal grace to cocktails, dinner, theatre. Black Catoir satin (Bemberg rayon) suit, Adele Simpson design. About $110. Bonwit Teller; L. S. Ayres; I. Magnin. John-Frederics visored beret.

All moire

FOR DINNER

DRESSED all of a piece—This time in moire, stiff and elegant as a dance invitation. The suit, for all its dandified starch, is one of the most assured and easy ways to start a season. Like the suit on the opposite page, it looks its best with plain pumps, plain gloves, a dream of jewels. Suit in black moire of Celanese rayon, Adele Simpson design. $50. Saks Fifth; Neiman-Marcus; Rich's. Lilly Daché's feathered cap. The jewels on both pages are by Van Cleef & Arpels.

JOFFÉ

American summer: Paris black

MAD CARPENTIER

BALMAIN

THE American habit, the Parisian master-work...that is, the short black dress. Each of these is a dictionary of a designer's talents: each fills a summer craving...the rest of the year as well. Chosen by Charles Armour from Paris collections; imported for Hudson's, Woodward & Lothrop. *Balmain's* deep-reaching neckline is chastened with a boned camisole. Copy in Duplex rayon crêpe, $50. *Mad Carpentier* composes in folds—here a scarf-tied dress; copy in House of Burgess rayon crêpe, $45. *Below, centre:* The back twist of the dress above.

Jacques Costet sets free wide sleeves from back drapery. Coat-dress copied in Cohama wool; hoopla of rayon taffeta bow. $60. Paulette made the Padre hat.

Grès, who is a master of intricacies, does a dinner-in-town dress with a lace yoke, a lace shadow to the waist at the back. Copy in Bloomsburg rayon crêpe, $40.

Patou has an almost severely incisive elegance, is expert at dresses for mid-day to late day. This copy in American Silk Mills rayon crêpe, $40.

The shoes on both pages bring black satin to daylight; are by Casale of Paris.

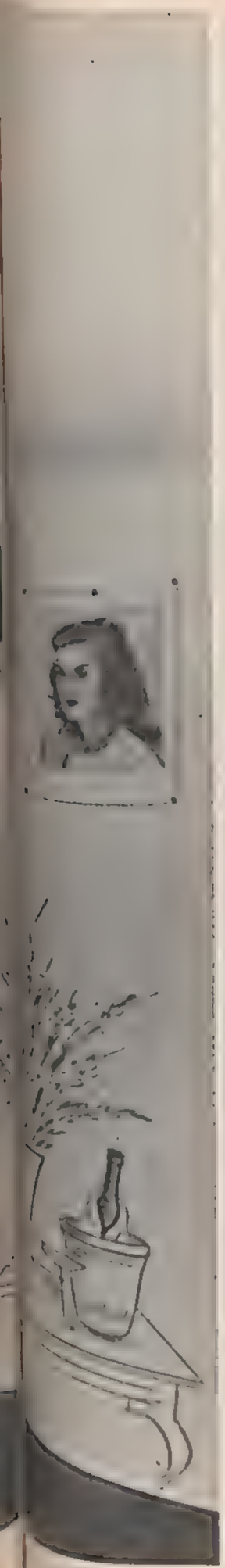
Copies of all dresses at Henri Bendel; Hudson's; Woodward & Lothrop.

Against white walls, the beige outline of a piano; the pictures are real; the ceiling light disguised as a fake flower bower.

Holiday house, wall-painted by Alajálov

Holiday house façade

With fine satiric hand. Constantin Alajálov paints furniture on the walls of his holiday house in Southampton. As a result, the garage flat lent him by Mr. and Mrs. Angier Biddle Duke takes on an air of witty fantasy, characteristic of his famous covers for *The New Yorker*. Beneath the whimsy there is ground sense; the rooms are infinitesimal, could seem drab, but space and a flurry of elegance are added by the outlined piano, the suggested table with its *brut* champagne cooling. Naturally, there are some solid facts, a bed, a stove, two or three chairs, a pair of real tables. Scattered through three rooms they make themselves scarce in their simulated company.



Fantastic chinoiserie trees outlined in turquoise and emerald green, hung with birdcage frames for Alajálov's New Yorker *covers.*

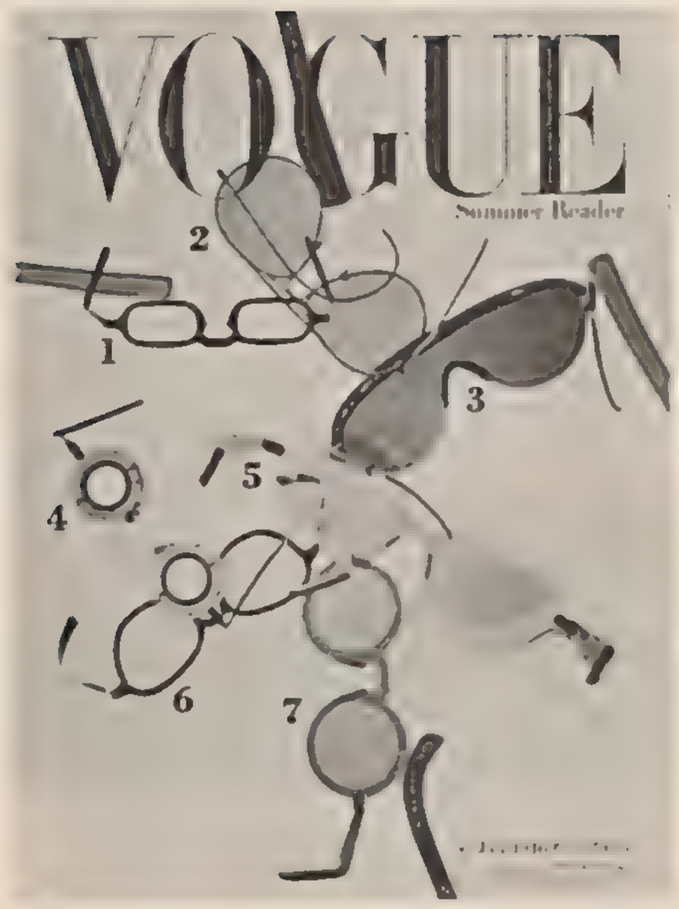
In simulated setting of painted easels and ivy, two factual chairs, their blue wicker seats plaided in white; a wicker table, always fresh flowers, always his New Yorker *covers framed in phony ivy.*

Whimsy bar-wall in the kitchen, Martini glasses, olives, bottles, cigarette packages, all sketched fantasy.

BALKIN

Painted-ivy frames pictures. Painted escritoire with envelopes, their stamps well cancelled to add to the illusion.

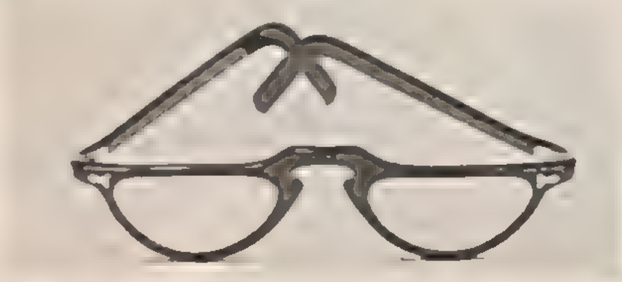
Throughout this modern *trompe l'œil*—which took two week ends to paint—the bulkier objects remain mere outlines. Smaller things, like the "*fresh* caviar, not pressed of course" painted on a simulated table, books on shelves, letters on the escritoire, are as carefully executed as miniatures of southern beauties; so are flowers, the inevitable artist's easel, cigarette butts dying in an ash tray, and a stylized view of blue trees.



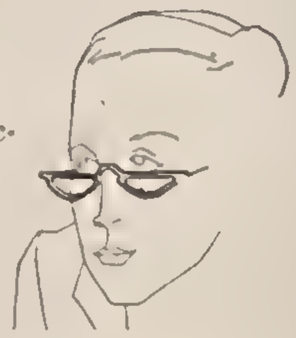
ON THE COVER, and below, a cull of the fashion in spectacles. Like all good fashions, these for your eyes are chosen with two ideas in mind: for use and for flattery. While spectacles are bringing true facts to you, they can *trompe l'œil* of another. (Prices, except where noted, for frames.)

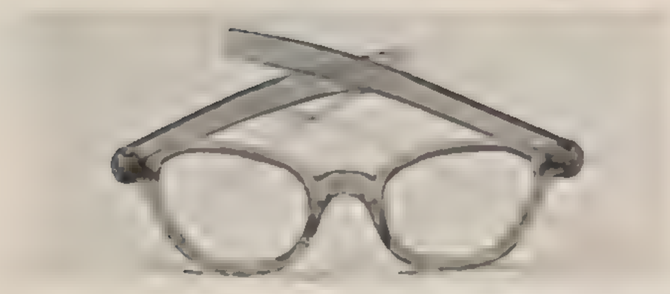
1. Lugene's "Pencil Spectacles," $12.
2. Calochrome lenses, $15, Fryxell & Hill.
3. Price with Polaroid sheet, $1.65. Lugene.
4. With telescopic lenses, $80. Meyrowitz.
5. Plastic frame, $25. Clairmont-Nichols.
6. Gold frames, $500. Clairmont-Nichols.
7. Smash-red plastic frames, $6, at Purdy.

All the better to see you with

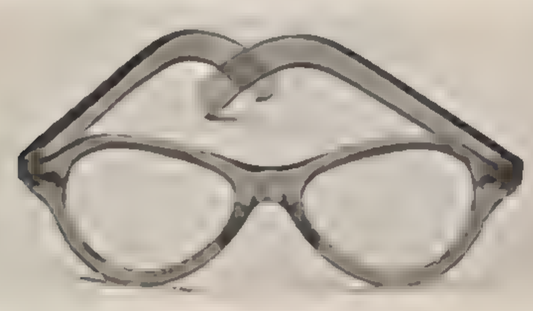


Designed for: someone who needs spectacles for close work, but not for distance. Half-spectacle: Clairmont-Nichols, $15.



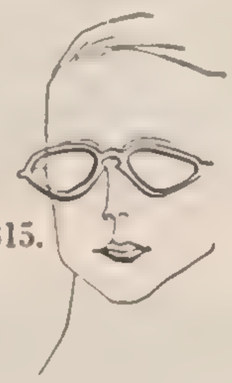


Designed for: shortening a longish nose, squaring a negative chin. Bright pink plastic spectacles with a defined bridge. At Clairmont-Nichols, $12.



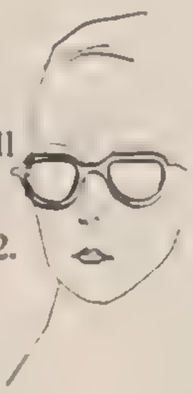
Designed for: a long face—when the brows are straight. The curved line at the base will make a thin jaw seem wider. These green plastic frames are at Meyrowitz, $15.

Designed for: a face with downward-slanting brows. The base lines of the frame will minimize too-prominent cheek-bones. White plastic, at Lugene, $15.



Designed for: up-slanting brows. The sharp, high-flared lines will give an optical lift to heavy, or sagging face. Pale blue plastic Harlequins, at Fryxell & Hill, $8.

Designed for: putting a large frame around small eyes—to widen them. The round lines will soften a sharp, too-pointed face. Amber lucite, Purdy, $22.



Designed for: someone who needs only an occasional boost to her eyesight. For menus, programs, a quick look at anything close: a gold, folding lorgnette is at Lugene, $70 plus tax.

Designed for: high-placed brows and a large face. The rounded base-lines will minimize a square jaw. Flattering skin-pink plastic frames are at Purdy; $6.

BAKER

A VERY FINE FACE POWDER

WITH THE MOST TREASURED NAME IN PERFUME...

CHANEL

Your lips are you...to him don't spoil their charm with lipstick smears

You should wear Don Juan Lipstick, and have pride and confidence in your smart appearance, on all occasions. Don Juan stays on and your lips stay lovely, when you eat, drink or kiss, if used as directed. Don Juan Lipstick is smoothly applied and is not drying or smeary.

Available in fashion-favored shades.

be sure yours is...

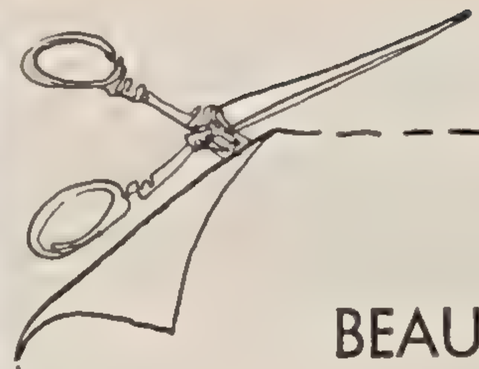
THE NEW IMPROVED

Don Juan

THE LIPSTICK THAT STAYS ON

For Beauty's Sake
Matching Don Juan powder, rouge, cake make-up and nail enamel. Sold in Canada, too.

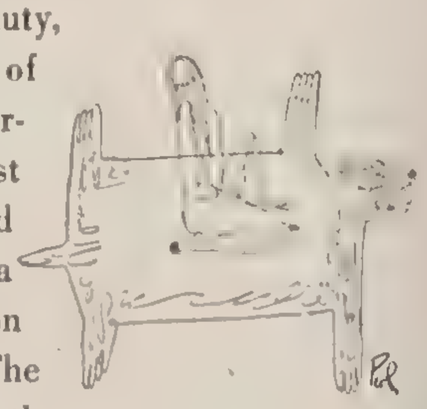
In Style Shades
Try new Medium Red, a true red, flattering, youthful looking, or Raspberry, darker, exciting. Other shades, too.



BEAUTY CLASSICS

I. *THE SKIN*

(EDITOR'S NOTE: With this column Vogue begins a new beauty course....Clip this, and later columns. Save them, refer to them. They will make a Scrapbook of Beauty.)



A good skin is the basis of beauty, but few of us realize the extent of its efficient, twenty-four-hour operations. The skin is the largest organ of your body and if spread out flat would cover the area of a bear rug (depending somewhat on the size of you and the bear.)...The skin is composed of two layers, the dermis or inner layer which contains the blood vessels and nerves, and the epidermis or outer layer which in its innermost strata contains the pigmentation of the skin. Underlying the dermis is a layer of fatty tissue which gives the skin contour and support....Like a blown balloon, the elasticity of the skin is limited. When the skin is young and fresh it can take a lot more inflation of weight than it can when it is older. If much too much weight is gained, the lower skin may crack into fissures; too great and too rapid a loss of weight will make the skin slack and loose without its accustomed support....A good part of the skin's twenty-four-hour schedule is the regulation of body temperature...in good health your body maintains the usual 98.6 degrees whether you're caught in a blizzard or lying under a tropical sun. The skin accomplishes this control through its own cooling system of secreting perspiration. Moisture on the skin and its subsequent evaporation keep you cool (because evaporation is slower on humid days, humid days seem "hotter"). On cold days when your body must retain heat, the tiny muscles of the skin contract in "goose flesh" preventing the escape of the perspiration....The skin is a most self-sufficient organ and is generally pretty impervious to outside influences, shedding water *better* than a duck. However, the outer skin will react to external applications of creams, becoming softer and more supple as long as such creaming is continued....The two to three million sebaceous (oil) glands of the body may function erratically giving "dry" and "oily" areas on the same pelt....And this brings us up to the subject of pores, which once enlarged can not be structurally changed—but can be made to seem less conspicuous. The next issue will take care of *them*. And skin care.

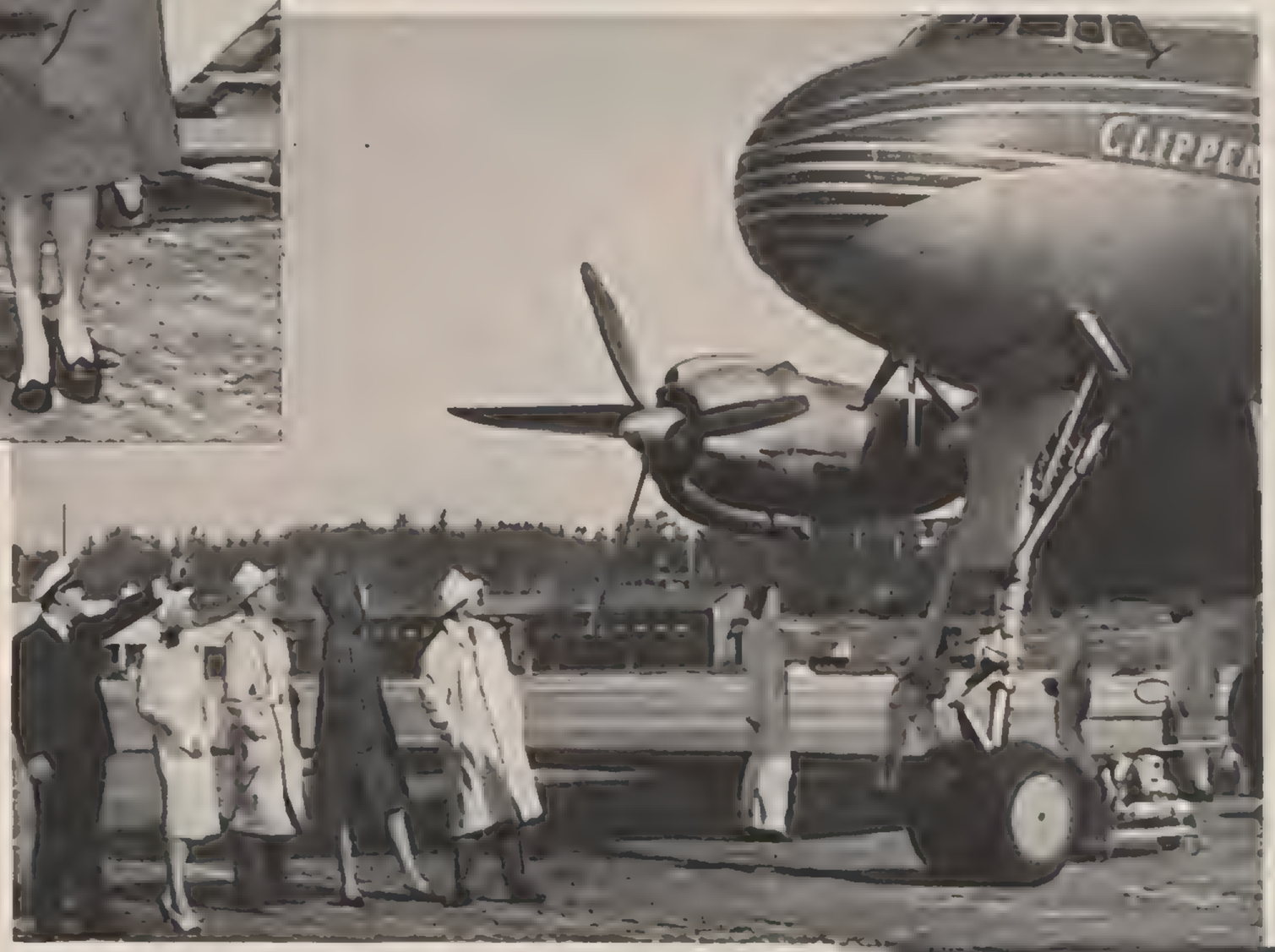
PAN AMERICAN WORLD AIRWAYS FLIES *Aquatogs* TO A BERMUDA PARTY

Misses Moire Feakins and Diddles Hutchins, native Bermudians, met us at the U. S. Army Airport, Kindley Field, wearing their Aquatogs in soft blue and bright red with matching Knox Hats.

Air currents and Gulf Stream were the tempo when AQUATOGS partied in Bermuda! Flown over by Pan American Clipper for the occasion, this colorful rainwear was a match for Bermuda's coral beaches and bright hued waters.

Island of sunny skies and sudden showers, these lightweight Byrd Cloth coats were a natural for such a climate, and Bermudians were quick to discover that Aquatogs tailored "storm leg-strap" was just the thing for bicycling.

Yes, we had a wonderful time and Aquatogs wishes you'd been along to join in the fun!



The Constellation type Clipper, which flew us from New York to Bermuda in less than three hours held us spellbound while we waited for our luggage. Ed Hay, third from left, wears a double-breasted men's Byrd Cloth coat with matching Knox Hat. Diddles Hutchins, at Ed's left, wears the new Bermuda Blue coat with the convenient hood for sudden showers.

When we checked in at Pan American's office on front Street in Hamilton, we were surprised to find that Aquatogs were already known in Bermuda. We photographed Mrs. Fenton Trimingham and her daughter, Linda, in their matching Byrd Cloth maize raincoats and Knox Hats. Mrs. Richard P. Moran and her son, Duncan, were in an all-white combination for mother and son.

The Richard Moran family, Lee, Duncan and Dick, added to the festivities by providing a sail around Hamilton Harbor and we followed their example, wearing our Aquatogs, because they're real protection from any water, salt or spray.

Raincape at Mary Lewis, N. Y. Children's Byrd Cloth Coats and Knox Hats at Bonwit Teller, N. Y.

Aquatogs Byrd Cloth raincoats with matching Knox Hats for men and women—at Knox the Hatter, New York and other fine stores everywhere.

WIT OF THE CARIOCAS

(Continued from page 92)

has nothing to do with this war."

There was a Portuguese—they tell you in Rio—who had never seen a watch in his whole life. One day he was strolling along Copacabana beach when he saw a golden watch. He stooped and very carefully grabbed that strange thing, looked suspiciously at it, took it to his ear, listened to its tick-tock, shook his head and muttered to himself: "Poor little animal. It is still alive." And he threw the watch into the sea.

The Cariocas are patriotic, but that did not prevent them from joking about the Brazilian Expeditionary Force, which, by the way, cut quite a figure on the Italian front. For a long time the Minister of War and Rio's newspapers were telling the people that Brazilian soldiers were to fight in Europe. It took quite a long time to select, train, and equip the troops. But time passed and the soldiers did not leave Rio.

"Hush!" whispered a Carioca. "It's a top war secret. You know what the B.E.F. is doing?"

"No."

"It is something connected with the war effort."

"But those soldiers are inactive, growing mould!"

"That's the point. They are making penicillin."

That is the Carioca way. They make fun of everything and everybody, including themselves. They never surrender to fanaticism because their *malicia* and their sense of humour make them rather skeptic.

Around 1935, when many people were going Fascist or Communist, one of those funny Cariocas met a friend in the street and saluted him, lifting his right hand with crisp, stiff, clawed fingers.

"Well," said the bewildered friend. "What does that salutation mean?"

"Guess what."

"Communism?"

"No."

"What, then?"

"Rheumatism."

[EDITOR'S NOTE: *Erico Verissimo is best known in this country for his two good novels translated into English,* The Rest Is Silence *(published in June) and* Crossroads. *Excerpts from his writings are included in* The Green Continent, *an anthology of outstanding South American prose.*

He explains: "I am a Brazilian and a novelist (I hope). I have published many books, perhaps too many. None of them is really important, but most of them are quite readable." Ordinarily he writes in Portuguese, but for this article he used "my own pidgin-English."]

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Marie Earle

INDIA

(Continued from page 80)

not have been reading *Ramayana* which is one of the sacred Hindu books, nor would she have been through the purification of the bath before the ritual of prayers. She had been to wash herself in the open-air water-tank beside the house, all of her, even her muslin *sari*, facing the sun, soaking herself with pourings from her small brass *lota*, bathing, by intention, in the Ganges, the mother of all rivers; then putting on pure clothes, touching her forehead with a paste of sandalwood to make her small red *tika* mark, and then, only then, going to pray. She would pray to a particular manifestation of the particular God of whom she was the special devotee; perhaps to Gopal, who is Krishna in his manifestation of a child; or to Shasti for another son.

The courtyard would most likely be one of earth, earth-walled, baked by the sun to a flaky whiteness, with the champa tree and the house tree, a holy tulsi tree to shade it. That morning she would have washed the courtyard with water and cow dung; cow dung because all products of the cow are holy; maybe, especially if it were a festival day, she would have ornamented the gate-posts, and the ground outside the door, with a pattern made by running a mixture of rice flour and orange water through her fingers to make loops and circles and flowers and scrolls. You see how every moment and movement of the day is governed by her religion. To the orthodox Hindu, religion is truthfully a way of life; none is more intricate and more poetical in the home, none is more damaging to society, and nauseating in its inhumanity. How could it be anything else? To abstract yourself from Self, you must first abstract yourself from the world, and to do this you must concentrate on Self to the exclusion of everything else. This may be infinite wisdom but.... Think of the caste system: that shutting away, and outcasting of sixty million people, the Untouchables; at the New Delhi Conference Gandhi has set up his tent amongst them, but even Gandhi has not made them touchable yet. Think of widows: in the Hindu religion they are nothing after their husband has gone. Think of *purdah*, the closing up and veiling of women, that makes the women's quarters of the Indian house a hotbed of ignorance and superstition and disease of which the chief is tuberculosis. Take the cow, that sacred cow: it may never be killed. Suppose the herd is tubercular again. It will go on giving infected milk. If you are a Hindu it is better to drink the milk than kill the cow.

Suppose that baby had not been a Hindu. What else might it have been, and still been Indian? At a recent conference on India's Food Shortage the chairman said in despair, "And in this

(Continued on page 128)

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INDIA

(Continued from page 127)

last hour, while we have been arguing, another 25,000 Indian babies have been born." India has over 400,000,000 people. When in the history of the world have 400,000,000 people ever been the same, or succeeded in sinking their differences, except under force. Divide India? India has always been divided: by blood, language, conviction. The Hindus are Hindustan. The Mohammedans, the Muslims, 85,000,000 of them, want Pakistan, their own country for themselves, a separate nation.

Mohammedanism is the simplest, least idealistic and the most practical of all religions. There is one God, Allah, and Mohammed is his Prophet. There is one book, the Koran. Wherever he is, the Mohammedan has only to turn his face towards Mecca, and he is in church. His actual church, his mosque, has nothing in it at all (except lamps), not an image, nor an altar. I remember an eleventh-century mosque in Bengal; it has eleven domes, many pillars and its bricks are weathered to silver-rose, its floor worn with kneeling and bare feet. It is empty of everything but its sense of prayer, nearly a thousand years of prayer. The Mohammedan must pray four times a day and this he does, kneeling, standing, touching his forehead to the earth, in streets, in shops, in trains or wherever he may be. The rules are founded in health: he must drink no wine, eat only meat of animals that have had their throats cut before they die, and for a month each year, to teach himself control, he must fast by day, not even drinking water from sunrise to sunset. For that month, too, he must have no sexual intercourse. The month ends when the new moon rises, the Id moon, when there is feasting, new clothes, and toys and sweets and cakes for the children, especially for the boys. It is better to be born a boy in a Mohammedan family: a Mohammedan woman, however cherished and wise, has no real soul. She is generally kept in *purdah* like her Hindu sister (though they would neither of them call each other sister. They would not stand next one another even in the famine food queues). When she goes out, she wears a *birka*, a garment like a tent that envelopes her from head to heels with a lattice-work of embroidery for the eyes to see through.

The Mohammedan eats well, pilaffs and curries and stuffed lamb, and saffron rice and Persian sweets and cakes. Everything he does or thinks or wants is directly opposed to the Hindu. He can not forget that it was the Muslims who ruled India before the British. The Hindu can not forget that either. "We are here to negotiate between Indians and Indians," say Lord Pethwick Lawrence and Sir Stafford Cripps. It is a prickly proceeding.

The Princes want Rajistan, a

(Continued on page 130)

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INDIA

(Continued from page 128)

separate Federation of their States; the Sikhs want Khalistan, which would be a land-island cut from Pakistan to keep the five million odd of their faith from the Muslims to whom they are opposed. The Sikhs are a sect following the teaching of Nanak, their *guru*, who treated the Brahmins as Christ treated the Pharisees.

And there are the Parsees, the witty, the wealthy, the wise Parsees, the most cultured and courtly people on earth, who are behind India's largest industries, her largest organizations. There are the near-Tibetans; the Bhutias, Nepalis, Sikkimese, fascinating, merry, bucolic people, with flat noses, high cheekbones and slit eyes, whose skins are like white-heart cherries when they are young, and wrinkled, like walnuts, when they are old: they are Hindu or Buddhist and their folk traditions, and folk clothes and folk lore are as merry as themselves. There are...but this could go on forever; 25,000 babies every hour; 400,000,000 different people.

Then Mother India? Who is she? Well, several men must have several mothers: to one Indian she may mean the flat rice fields of Bengal with its weight of sky reflected in its vast, slow, mile-wide crawling rivers: to another the baked sand of the Coromandel Coast, white coral and palms, where the fishermen are ebony-skinned and wear pointed wicker-work caps to break the surf and at evening, in spring, come marriage processions with the scarlet marriage chests drawn on bullock carts through the evening fields; she may mean the scrub and the thorn trees and the heat of the desert lands where camels are used for ploughing: or summer in the Northern Himalayan glacier valleys where gentian and primulas, anemones and edelweiss are uncovered from the snowdrifts; she may be the clamour and gongs and litter and stench and swarm of the bazaar; the smell of the burning ghats beside a river; of dung fires, or wood smoke, or of ripe mustard and the sound of the hand flour-mill from a Punjabi village, whose fields in harvest have the richness and ripeness of Eden. She may be, nowadays, the up-to-date coolie lines in a new industrial city, sprung up out of the dust, where there are new riches and not a single tree. Hindustan, Pakistan, Rajistan, Khalistan. Then...there is no such place as India? Or is there?

But you have not told us about the champa flower.

It grows all over India on trees that are unmistakably champa trees; queer, smooth-barked, almost repulsive when their branches are bare, they put out these chiselled cups of flowers, temple flowers, white or ruby red, with a scent that is heavy, heady strong, elusive...and unforgettable.

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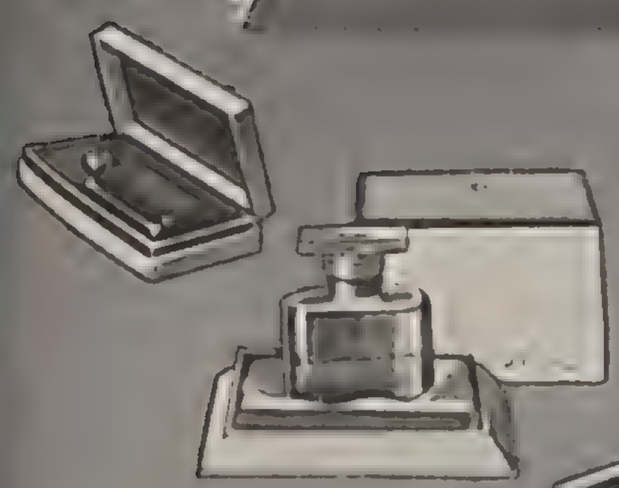

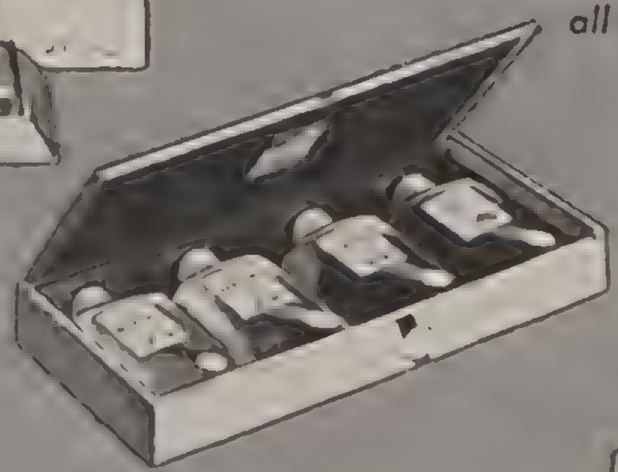

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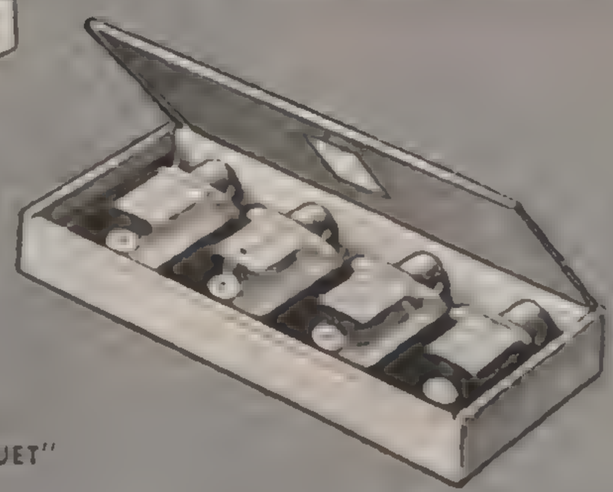

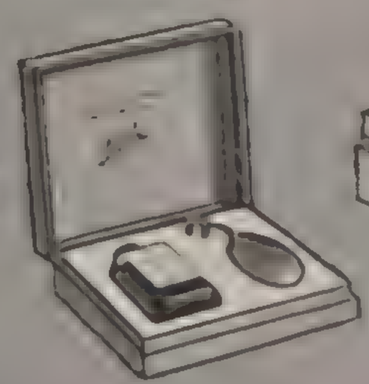

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W. SOMERSET MAUGHAM

(Continued from page 94)

as a problem in technique is the contrast between two projections of himself: the shy, life-bruised figure of Philip Carey in *Of Human Bondage* and the detached, pleasantly sardonic narrator of *Cakes and Ale*. They are the same only as a pollywog is the same as a frog, but a pollywog doesn't make the change by strength of character. Maugham did.

As most readers know, *Of Human Bondage* is almost pure autobiography. Philip had a club foot; Maugham had a stammer; their other differences are small. Maugham was born in 1874 in Paris, where his father was solicitor for the British Embassy. When he was eight his mother died and two years later his father did too. Maugham, who knew little English and stammered when he spoke that, was sent to England to stay with his uncle, the Vicar of Whitstable in Kent. It is here that *Of Human Bondage* begins the story of a boy with a huge inaptitude for life, sensitive, falsely proud, and incapable of any but unrequited love.

Maugham's youth, like Philip's, was a series of false starts and jumpy retreats. When he was thirteen, he was sent to the King's School in Canterbury to prepare for the Church; he was miserable and unpopular, and left in his last year for Heidelberg, to improve his German. When he returned to England he was apprenticed to a chartered accountant; contracted tuberculosis; went to the South of France to recuperate; and ended up in Paris, studying painting. He wasn't much of a painter, so he went back to London and studied medicine at St. Thomas' Hospital. Just before he took his degree he wrote a novel, *Liza of Lambeth*, based on his medical experiences in the slums. A few people read it, so he chucked medicine and became a writer. He said later that he took to writing as a duck takes to water. This is hyperbole: he was more like a duck that takes ten years to learn to swim. Among his early novels, *Liza of Lambeth* is still readable and so is *Mrs. Craddock*, written five years later in 1902, but even five years after that he hadn't learned enough not to write *The Magician*, a romance strictly Ouida.

Mrs. Craddock was pretty successful. Any gipsy would have told him to stick to writing novels, but the gipsy would have been wrong. With good luck or good sense, Maugham switched to playwriting, a discipline that taught him that a piece of fiction can be as well-made as a play and, since theatrical producers are less tolerant than publishers, taught him to be interesting. It also made him a lot of money. In the recent revivals of *The Circle* in Moscow, *Our Betters* in London, it is still making him money.

It's all nonsense about money spoiling writers; it spoils only those

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W. SOMERSET MAUGHAM

(Continued from page 132)

who have nothing to write about except how poor they are. It didn't spoil Maugham at all. He spent it, and became a very gay fellow. And it freed him for the job of planning his life.

Most men in his position would have planned to go on making money and being gay fellows. Up to a point, Maugham did plan exactly that, but in spite of his dinner parties, his Edwardian elegance, and his growing control of his stammer, he was still a young man with a heavy past that he dragged around like a club foot. At the height of his success, he dropped his career as a playwright and wrote *Of Human Bondage*. Other men have exorcised the past by writing it out, but few have produced both an acceptable book and an acceptable new personality.

Of Human Bondage was published in 1915, and Maugham didn't write another book until the war was over. He spent most of the war in the Intelligence Service, involved in the sort of mild adventures that he later wrote about in the Ashenden stories. In 1917, he was sent on a mission to Russia to head off the coming Revolution. The Revolution went right ahead, but Maugham got tuberculosis again and sat out the rest of the war in Scotland, then took a turn around the South Seas. This cruise, and later ones to China and India, are the last incidents of his personal life that had much direct effect on his writing. He had found himself and his proper work; he pushed his own life back into privacy and wrote about the lives of others.

The Moon and Sixpence is the first of a series of stories about adultery and violence in the Far East; *Rain* and *The Painted Veil* are typical examples. *The Moon and Sixpence* is based, of course, on the life of Gauguin. Most novelists would see that life as a problem in morals: is a man ever justified in sacrificing his wife and family for art? Maugham doesn't ignore the question, but he is more interested in another: what sort of man *does* sacrifice his wife and family for art?

To answer it, he used for the first time a variety of what Henry James called the "screen of consciousness" device; he became the narrator who has no major part in the action, no function but to observe. He moves in slowly on the story like a movie camera; he records only what he can see and hear, never gives a God's-eye-view of what other characters do in private or what they think.

To a man like Maugham, who likes his opinions public but his dreams private, the screen of consciousness has great appeal. He has used it in his best work, like *Cakes and Ale* and *Six Stories in the First Person Singular*, and it gave unity and credibility to the rather wild theme of *The Razor's Edge*. The device has fallen into general dis-

(Continued on page 134)

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W. SOMERSET MAUGHAM

(Continued from page 133)

use; but it makes a story as immediate as an anecdote told by a friend. It has the frankness of the author's undisguised opinions, and if his opinions are sensible and malicious, as Maugham's often are, it makes for very pleasant, funny reading.

Maugham is at his most sensible and malicious in *Cakes and Ale*, which he considers his best novel. In it, he contrasts satirically an ex-barmaid, with two writers, recognizable as Hugh Walpole and Thomas Hardy. Hardy had been dead only two years in 1930, when it was published, and Hardy-lovers complained bitterly against Maugham's lack of reverence. But the loudest yelps must have come from Hardy-lovers who hadn't read the book; actually Hardy comes out of it pretty well.

Maugham's sharp eye comes out of it even better. Rosie, the ex-barmaid, is the one unavoidable symbol in all his works: given her part in the story, you can't help thinking that she stands for Life as opposed to Literature. Modern literature has suffered from no lack of such barmaids and good-hearted prostitutes; they are abstractions and have their symbolic values placarded all over them. But there are no placards on Rosie. Whatever her symbolic value, she is specific.

Maugham's talent for the specific is one thing that disconcerts his critics. It is a critic's job to work with generalization, to recognize types and tendencies and influences. When a story is told for its own sake, the critic is left with no literary generalizations to make. And Maugham's characters resist generalization; they are never types. Maugham has had little truck with symbolic meanings. To make his living, and to make his life, he has written stories for their own sake.

Maugham never tires of making this judgment on himself. He is forever insisting that he is only a teller of tales. Why "only?" We have set an ocean between the commercial and the non-commercial in writing. Our commercial writers have been more foolish than they had to be, and our non-commercial writers more obscure. Critics in the future may point out that Maugham managed to span that ocean. They may be able to forgive his unevenness and his income, as we have forgiven Trollope's. They may wish that our non-commercial writers had not sat quite so tight on one shore—that the disciples of Kafka had gone to Kafka for ideas, but to Maugham for sure technique and easy style. Their highest praise of a story may well be, "It looks like *Rain*, but it tastes like Kafka."

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Well, when a dog like Bonny Belle dies, it n't right to mourn her. For your thoughts e bright with the memory of those golden ys when she gave you and your friends the st she had—joyously, tirelessly...and you now she's gone to a very special dog-heaven, here it's the blue sky she has, and the tall ring grass tickling her belly as she runs, and fresh wind off the lake in her nose, and wise d stubborn celestial birds to flush.

That's why me and mine couldn't mourn onny Belle, though we knew we had lost a yal and unfailing friend. No, we chose in-ead to toast her and her strain with a cham-on wine...a Cresta Blanca Wine...a wine thoroughbred and all around right as Bonny elle herself...with the same unmistakable aracter that means fine breeding in a dog—d in wine, that matchless quality which mes only from the finest of the vines.

That's why that evening we lifted a glass of esta Blanca Wine to Bonny Belle, for she erved the "Best Of Show" in wines.

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100 PROOF

MARIANNE MOORE

(Continued from page 84)

like the apteryx-awl
as a beak, or the
kiwi's rain-shawl
of haired feathers, the mind
feeling its way as though blind,
walks along with its eyes on the ground.

It has memory's ear
that can hear without
having to hear.
Like the gyroscope's fall,
truly unequivocal
because trued by regnant certainty,

it is a power of
strong enchantment. It
is like the dove-
neck animated by
sun; it is memory's eye;
it's conscientious inconsistency.

It tears off the veil; tears
the temptation, the
mist the heart wears,
from its eyes—if the heart
has a face; it takes apart
dejection. It's fire in the dove-neck's

iridescence; in the
inconsistencies
of Scarlatti.
Unconfusion submits
its confusion to proof; it's
not a Herod's oath that cannot change.

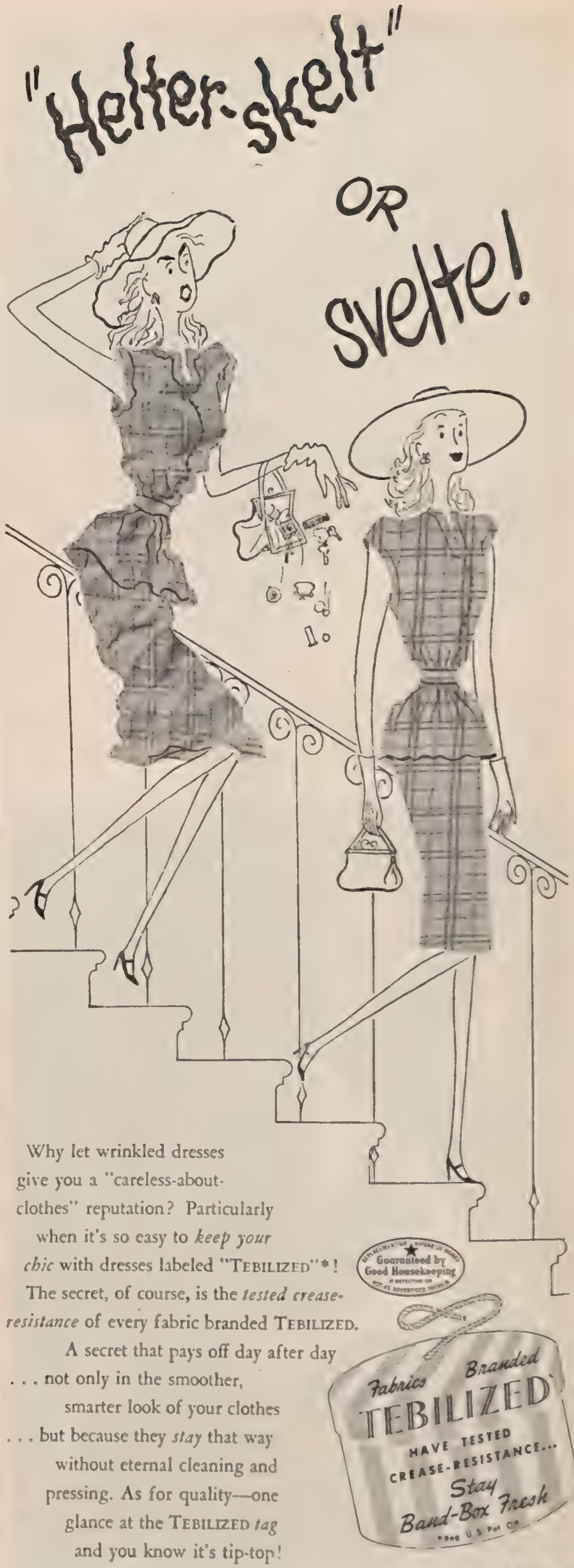
REPRINTED WITH THE PERMISSION OF THE MACMILLAN COMPANY FROM NEVERTHELESS, BY MARIANNE MOORE

In our age, as in perhaps every age since the invention of the printing press, there is a preponderant cult of mediocrity. Perhaps we can not get rid of it, but I object to its being labelled American. When a book is very, very dull or cheap—"This is good, old American," the advertising testimonials say. Considering that our most characteristic philosophers, poets, and fiction-writers have often explored the most exotic channels, I wonder why the dull should be called the good, old American way? America has been, if anything, the land of crazy unreason, where all kinds of people have done, as a matter of course, the most impossible things. So why should American literature be falsely described as something less experimental than America is? It seems unreasonable.

Marianne Moore, our characteristic American poet, does not take the smooth highway which our grandparents used to call the easy road to hell. She is a true pioneer in a wilderness of thought. Out of the chaos of our fragmentary impressions interrupting each other, which is the first form of our experience, she traces an order determined in part by feeling, and in part by exigency.

In order to understand life we must have, she writes in one of her poems, the raccoon-like curiosity of the psychologist. We must investigate phe-

(Continued on page 140)



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MARIANNE MOORE

(Continued from page 139)

nomena, near and distant, consider every facet before we can come to a conclusion, and the conclusion is never. There is no unshakeable law of mental life. There is no one way to account for everything. You must hew a path, and the path is grown over by sceptre-like weeds behind you as you travel. Thus this poet is, I repeat, a pioneer in a wilderness of diverse impressions, familiarizing the unfamiliar and unfamiliarizing the familiar, domesticating wildness as Daniel did in the lions' den. To be "old American"—does not imply the dwarfing of the human consciousness. It means, in these glittering poems, the same which returns not except to be different, the Many and not the One, the cobwebs dropping off our eyes.

Marianne Moore, in a white shirt waist with a blue ribbon at her throat—a coronet of braids, a cool smile, a quick gesture—is both fantastic and sensible. I should say that hers is the fantasy of an extreme common sense. As for poetry, she dislikes it, she confesses in an amazing poem—"there are things important beyond all this fiddle." She sees the importance of things, of all phenomena, the bat holding on upside down, the elephants pushing, a wild horse, a tireless wolf, the immoveable critic, the baseball fan, the statistician, business documents, and school books. She would like to be the literalist of the imagination, putting real toads into imaginary gardens.

Superior people, according to Marianne Moore's poem, never make long visits, never ask to be shown Longfellow's grave or the glass flowers at Cambridge. I have spent a long afternoon with Marianne Moore—long but short—as she spoke in phrases like her poems.

Of her life, she was born in Missouri, a fact which does not account for her usual skepticism, and came to Pennsylvania and its "illusionizing landscape" when she was very young. She lived for several years at 343 North Hanover Street, Carlisle, Pennsylvania, where there were Mennonites and a Hessian guard house and a mermaid weathervane. Her mother's garden was filled with all yellow flowers. There was a brick with a cat's paw marked in it, and quite suddenly, in describing this brick in the garden walk at Carlisle, she arose and left the room and came back with the brick in her hand.

We looked at an album of family pictures as she talked slightly of the past. She showed me the lake where the crane would come and a swan on dry grass—a swan looking very much like a miserable goose, you hardly ever see a swan on dry grass. H. D., the poet who was her classmate at Bryn Mawr, she remembered as having "wonderful grasshopper eyes." She was "too immature for English"; she majored in biology,

(Continued on page 141)

MARIANNE MOORE

(Continued from page 140)

dissecting cuttlefish, and then for a while taught shorthand. Her poems are science and shorthand. For a while, she was a librarian, and after that, the editor of *Dial*, the literary magazine of the twenties. At present, she is translating boldly the fables of La Fontaine.

She keeps her notes for poems in a doctor's gilt-edged engagement book in the most microscopic handwriting, sometimes with minute drawings of animals to illustrate the principles involved—drawings, too, of flowers, abstract designs, carriages, bicycles. The older notebooks are as small as prayer books. She has, besides, envelopes labelled with their contents—lizards, Goths, elephants, cosmetics, John Muir, petunias, octopuses, Audubon, roses. The Queen Hetepheres had, she notes, a folding bedroom—portable, which was presented to her by her son, Cheops. Adam's grave had a silver fence around it. There is a municipal bat roost in San Antonio, Texas. She has a box of wild bird feathers of all kinds wrapped in tissues and a pair of bluebird feet. She offered me some eagle down, which she says is getting scarcer. She offered me a bluebird's foot.

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JUST IDLING ALONG

(Continued from page 88)

bounded by what her husband said, and whose sole relaxation was tittle-tattle.

The camellias are picked and put in vases. I fetch my saw and cut some length of old laurel into logs for the fire. Surely, I say to myself, the trouble with the mines is much the same as the trouble with the birth-rate. Women don't want to have babies. Men don't want to be miners. And all the pit-head baths and canteens in the world won't make them miners. The work is too hard, too rough, too ill-paid. The young men prefer to be clerks, or shopkeepers. Who then is to do the manual work of the world? I saw away at my logs and think that a little manual labour is good for everyone. But only a little.

My back is aching as I go in to lunch. Corned beef again. And boiled potatoes. Irony to receive a cable in the middle of lunch from America saying the millionth copy of my last book has just come off the press. I look down at my jumper. It is pre-war, and full of moth-holes. I have twelve coupons left in my clothing book. Enough for two jumpers, or one summer coat. I think of all the lovely goods I might buy on Fifth Avenue, and remember that not one cent can be spent across the Atlantic, but must be brought back here to be turned into pounds. And when the pounds have been taxed a few shillings will remain. Which is, no doubt, very good for one's sense of proportion but hardly a stimulant to further effort.

The corned beef has been washed down with a cup of lukewarm coffee. But the sun is shining still. I saunter out to my favourite seat that overlooks the sea. Who could wish for more than this? I don't wish to venture further than the Dodman yonder, that headland some ten miles out to sea. Does travel really broaden the mind? I wonder. Who more boring than the globe-trotter who says, "I remember when I was in Bagdad in '21." What was *I* doing in '21? I was fourteen, and sick with love for the actor Basil Rathbone, who, in a gent's straw boater and grey flannel suiting, came up to Hampstead to play tennis with my father.

Do we change every seven years, or is it a fallacy? I think it is true. I see a whole procession of selves go dancing past me in the sun. The shy child, the moody adolescent, the cynical two-and-twenty, the eager-to-please young married woman, the bewildered, slightly baffled mother; and now? Ah, well, the middle years have a goodly smack about them. No more puzzling "What am I to become?" No more questing for adventure. "Wait till you come to forty year," said my father, twenty years ago, "you'll find it's not so easy then." One year to go.

My daughters run races in the field below. My son approaches, holding in his hand a minute clockwork

(Continued on page 143)

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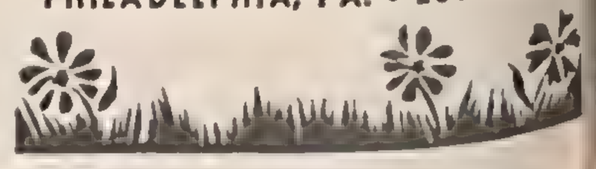

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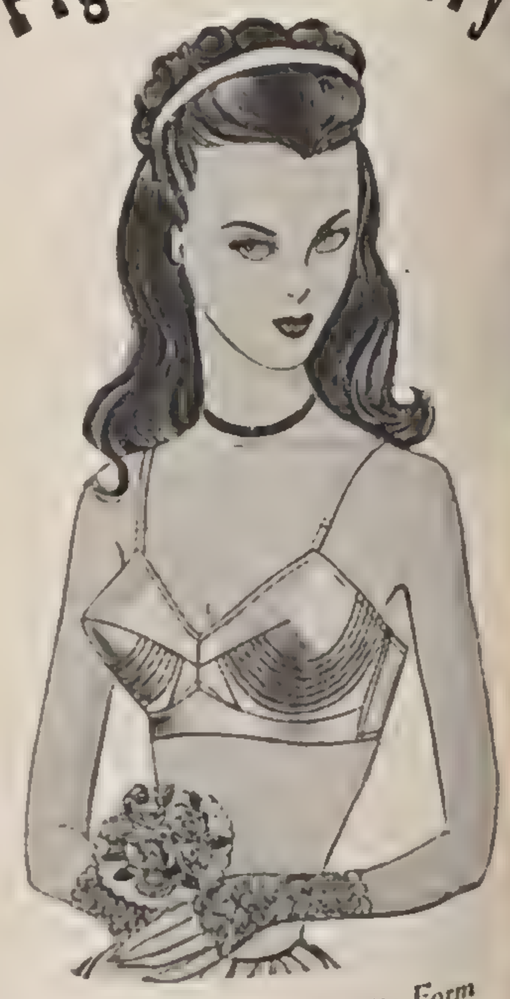

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JUST IDLING ALONG

(Continued from page 142)

monkey in a red jacket that lifts a large white tankard to its mouth with a stiff clockwork gesture. "Who's this?" I ask. "God," answers my son, without hesitation, as the monkey hops along the seat, drinking as it goes.

Why are the churches empty? Because, with modern warfare, hell-fire holds no terror for us. And was it only fear of the hereafter that made my lady in her crinoline go to church three times of a Sunday? No, it was boredom. Church was the social function of the week, and rich and poor went gladly because there was nothing else for them to do. Also, the parson gave advice to troubled minds. Today we go to a psychoanalyst.

Will there ever be a return to organized religion? No, not as past generations knew it. The churches will be museums for the historian, and the Bible escapist literature for scholars. Only one message may survive into the Atomic age and adapt itself to the future: The Kingdom of Heaven is within you. Perhaps this is the message that the Almighty intended should survive....

Now the sun has gone beyond the trees. Tea draws us to the house. And after tea the ritual of "reading the books...." My sister and I are changed into white frocks, and sit in the drawing room with Mummy. Security is about us. We shall never be grown-up. And in a flash I *am* grown-up, I am climbing the broken staircase of that same house in Regent's Park, blitzed beyond recognition, the paper torn in strips from the nursery-walls, the rain seeping through the broken windows.... What if my children return to their nursery in thirty years' time and find dust and ashes?

"Go on," urges my daughter, "what are you stopping for?"

Tonight is bath night, and by the time the children are in bed and tucked away I am ready for supper, and readier still for my glass of gin-and-lime. Supper consists of soup (from a tin) and water biscuits. Statistics prove that we are healthier for eating less, but as I swallow my soup I think of the suppers of yesteryear.

On what shall I feed my husband when he returns from Singapore? He tells me he has a dinner-party every night. The problem of our time. The soldier husband who returns, not to an empty house but to an empty larder.

I read my *Times*. I switch on the news. No longer "Three hundred Lancasters of Bomber Command today attacked the targets of...." That, thank God, is over. Over for how long? We, of the middle years, have no illusions. So, off with the news, and on with a Sibelius symphony. The wood fire sinks, the music simmers in my head. A sense of well-being pervades me. This is my home. I am content. Another day has come and gone. And I have done nothing. Nothing at all.

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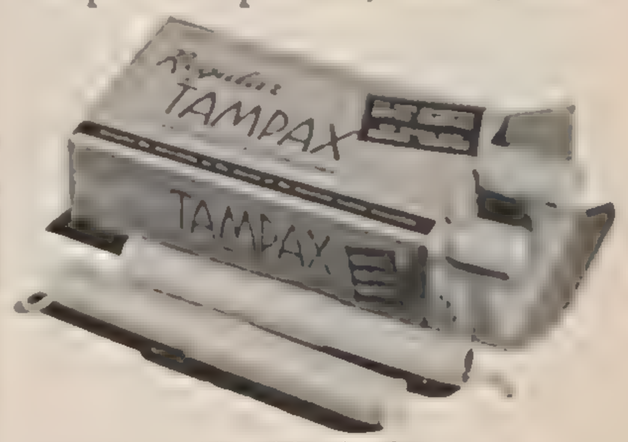

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CONNECTICUT MEETING

(Continued from page 85)

and the international banking agreements that have grown from Bretton Woods. Very simply and lucidly, she went on to talk about housing, said that the building industry could be the country's "greatest single source of prosperity." She explained the Patman Housing Bill, said we must "take the building trade out of the handicraft stage and place it on mass-production methods." In the course of all this she managed to use only one cant-word, "fenestration."

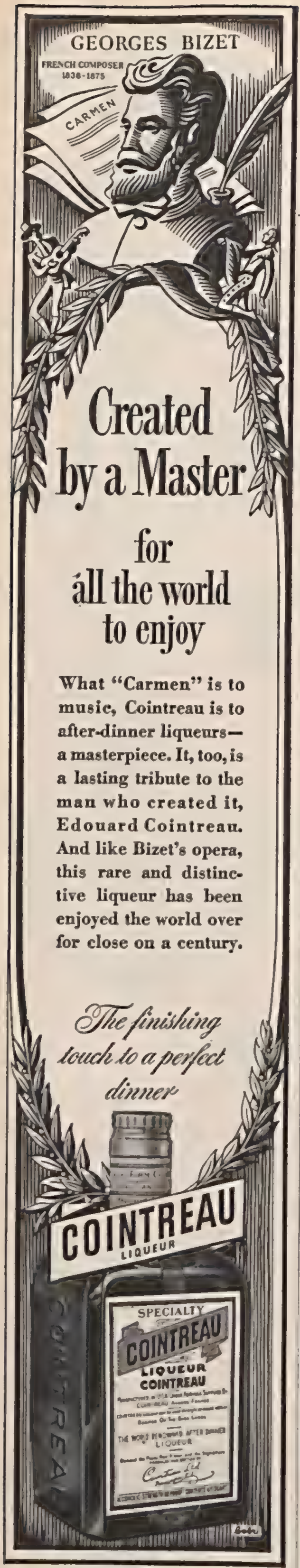
With some warmth, she ran through the reasons, selfish and altruistic, for making the British loan. I knew she had worked for it on the Banking and Currency Committee, had travelled as far as Chicago to speak in its favour. She touched lightly on the domestic legislation before Congress; praised the Full Employment Bill ("Feed them first and reform them later"); deplored the hamstringing of the O.P.A. (Price control is close to her heart. She is Secretary of an informal Congressional Committee for Protection of the Consumer.)

The Chairman called for questions, and someone asked darkly, "What about Russia?" Mrs. Woodhouse advised him to take it easy; most of the Russian crisis was in the headlines. "Two big newspaper chains can make a war." Someone asked what she thought of Churchill's proposed Anglo-American union. She didn't think much of it: "How can you make the U.N. work if two of its biggest members form a separate alliance?" Someone asked what Congress was going to do for the farmers. She told him the feed situation was bad all over the country, and the meeting was adjourned.

I was surprised by the small number of questions, and by the docility of the questioners. They seemed at odds with Mrs. Woodhouse, but they listened to her opinions and held their peace. I knew that when she reports to meetings in New London and the mill city of Norwich, there is lively give and take. But her district is mostly made up of little towns like Danielson, and here the communication seemed all one-way. I remembered a Republican complaint that I had heard in Washington: "Mrs. Woodhouse is so proud of being in touch with her Republican constituents, and of representing *them* too. Well, she does go up there in person to tell them how she votes. But she never votes anything but straight New Deal."

When most of the crowd had left, a few of us remained to drink coffee in the church kitchen. I talked with a young man named Mr. Dempsey, a former lawyer and social worker who is now Mrs. Woodhouse's full-time field secretary. He rides about the district helping people out of their tangles with the Federal Government. In Party Headquarters, Mrs. Woodhouse is

(Continued on page 145)



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CONNECTICUT MEETING

(Continued from page 144)

known for having one of the best organized districts in the country.

She was eating a cookie now, and talking with various people who seemed to want private arguments where they hadn't wanted public harangues. I thought of what I knew about her life, and decided that if it was true that she never budged from her own beliefs, it wasn't from stubbornness—it was because she had come to them through an extraordinary amount of experience and education.

She was born in Victoria, British Columbia. Her father was a mining engineer from the United States; the men in her mother's family had all been in politics in Canada. Miss Going went to Ottawa to curtsy to the Governor-General, and to Montreal to study at McGill. She was the first woman to take honours in economics there. She went on to the University of Berlin and the University of Chicago, with time-out for social work. When she met Ned Woodhouse, he was teaching government at Yale. They were married, and both of them taught at Smith College. For a time Mr. Woodhouse was Mayor of Northampton; he is remembered as a good mayor who was late for all official functions. "Ned was always off in his study reading small print," a Smith professor explained it to me.

Their two children were born in Northampton. Noel, who is now twenty-four, served as an Army Air Corps captain in the Pacific; is winding up his work for a law degree. Margaret, a dark-haired girl who looks like her mother, is working as her mother's secretary in Washington.

When Noel was four years old, someone asked him what his parents did for a living. He had his answer pat: "Daddy talks about Thomas Jefferson and Mummy talks about jobs for women." This story spread around Northampton, but it wasn't the reason why Mrs. Woodhouse left town. She left to join the staff of the Department of Agriculture, as Senior Economist in the Bureau of Home Economics. She worked there for three years, getting first-hand experience in how the Government works, and in why it doesn't.

In 1929, she became Personnel Director of the Women's College at the University of North Carolina. Mr. Woodhouse was in Carolina too, teaching at the men's college; he is still there. They built a house in Greensboro, and Mrs. Woodhouse had a chance to paper the walls—her great diversion. In 1934, she went to Connecticut College for Women to teach economics, and was promptly embroiled in the life of New London and the State. She was president of the local Democratic Women's Club, later president of the state federation of Democratic Women's Clubs. In 1940, she was elected Connecticut's Secretary of State.

(Continued on page 146)

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CONNECTICUT MEETING

(Continued from page 145)

She says, "I was catapulted into politics," but it seems to have been a slow and predictable process. Meanwhile she was doing an excellent teaching job at the College. Her students spoke of her among themselves as "Mrs. Chase Going Bughouse" but most of them approved of her policy of "living in the State, not on the campus," of "selling the College my teaching, but not my time."

In 1944, she got the Democratic nomination for Congress. Her Republican opponent, the incumbent, seems to have trusted too much in the "normal Republican leanings" of the district. Mrs. Woodhouse was small, white-haired, and an academic Liberal; he didn't take her seriously. Others did—the P.A.C., the A.F. of L., and the Republican Independent Committee for Woodhouse. She won, by a small majority, and the incumbent learned never to underestimate the power of a softspoken, outspoken woman.

Driving back to New London after the Danielson meeting, I felt that Mrs. Woodhouse was very powerful indeed. She told Mr. Flannery about impending local meetings that she wanted him and Mr. Dempsey to attend; she named a dozen people who she hoped would be elected to local office. Mr. Flannery had never heard of some of them. She set him straight on their records. It was like a game that she knew she was good at, and took pleasure in playing. I thought of the rumours that she might run for Senator next fall, or in 1948; and thought they made sense. I remembered what an old friend of hers had told me: "If Chase had been a man, she would have been Prime Minister."

GUESS HOW MUCH?

(Continued from page 111)

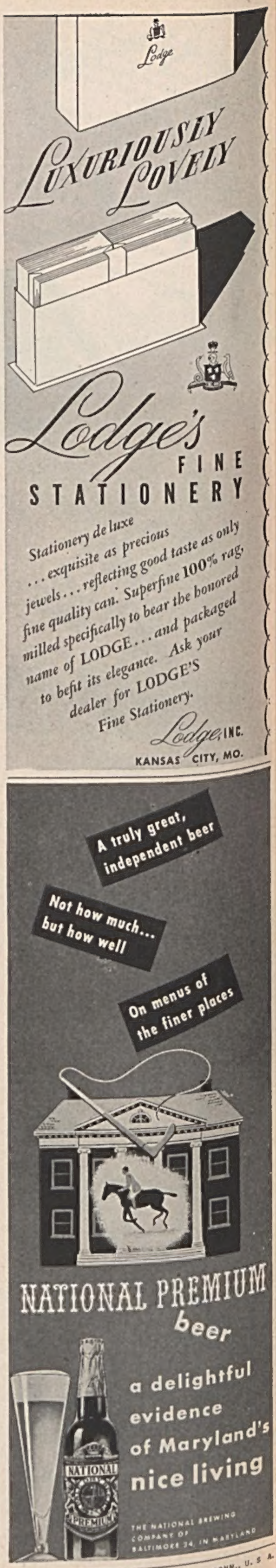
Here are the prices of the clothes on pages 110 and 111.

1. Black rayon top, striped skirt, $17.
2. City-country jacket and skirt, $13.
3. Black rayon faille coat, under $27.
4. Undiluted black rayon Shantung, $9.
5. Printed rayon crêpe gilet, $7.
6. Striped rose-and-black dress, $7.
7. Blue-and-white knitted cloche, $5.
8. Two-piece pink-and-black cotton print, $20.
9. Black-ground, print town suit, $9.
10. Grey, shirred afternoon dress, $20.
11. Sheer-chiffon dinner blouse, $13.

JUNIOR FASHIONS

The dress shown on page 106 can be found in many shops throughout the country. Listed below are some of the stores which carry it.

Baltimore, Md. . . . . Hutzler Bros. Co.
Buffalo, N. Y. . . . The Wm. Hengerer Co.
Cincinnati, Ohio . . . . Mabley & Carew
Dallas, Texas . . . . Neiman-Marcus Co.
Detroit, Mich. . . . The J. L. Hudson Co.
Philadelphia, Pa. . . . . The Blum Store
Tulsa, Okla. . . . . Seidenbach's
Washington, D. C. . Woodward & Lothrop



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